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(LEFT)
THE CHORUS AND ORCHESTRA as seen from the auditorium.

(RIGHT)
ALBERT STOESSEL, musical director, on the podium.

(All photos on this page by Albert Mason, Worcester Telegram & Gazette.)

THRONG IN THE LOBBY on Artist's Night.

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(LEFT)
LANSING HATFIELD and *MAXINE STELLMAN,* heard in the Beethoven-Brahms program.

CHARLES HACKETT, who sang the role of the Duke in Rigoletto, in an offstage pose.

BIDU SAYAO, soprano, soloist on Artist's Night.

(BELOW)
GLENN DARWIN, baritone soloist.

(See Inside Back Cover for Additional News Pictures)

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Passing of War Threat Gives Impetus to Parisian Season

Jubilation Succeeds Despair—Orchestral Concerts Initiate Activities —American Organist Plays

By MICHEL GIBSON

PARIS.—The outburst of joy heard on every hand when news of the Munich accord reached Paris can really be called the initial grand concert of the season. The entire town seemed filled with song; bands played, broadcasts were innumerable, and the parades and ceremonies added more music to welcome the peace which came after days and nights of anguish and doubt throughout Europe.

APOLLO VANQUISHES MARS

In such an atmosphere, the Pasdeloup and Lamoureux Orchestras, holding forth as usual in the Opéra-Comique and Salle Gaveau respectively, presented lists of tried and true works, following their custom of caution and conservatism at the outset of the year. Some doubt was expressed as to Albert Wolff's presence at the Pasdeloup podium, as he was one of the first reserve officers called to the front. However, the powers that be allowed him to return to Paris for the week-end, when he gave works by Weber, Mozart, Beethoven and Debussy, with Elisabeth Schumann in welcomed interpretations of Mozart arias, and Schubert and Brahms Lieder, all sung in her inimitable style.

The Lamoureux Orchestra under Eugène Bigot devoted itself to a pair of Ravel programs—La Valse, Daphnis et Chloé, Tombeau de Couperin and Ma Mère l'Oye—assisted by Yvonne Lefébure, pianist, in the concerto, and Claude Dorane, soprano, in Schéhérezade.

AMERICAN ORGANIST HEARD

Virgil Fox, who has played in England at Cambridge, Lincoln, Durham, London and Edinburgh, and on the Continent, notably at Berlin, Lübeck, and two recitals at the Thomas-Kirche in Leipsic, recently gave a recital at the American Church in Paris. The event was not only a revelation of this young artist's powers as a technician and interpreter, but proof how interesting an organ list can be.

Fox chose a varied list from Handel, Bach, and Franck, down to the more recent Dupré, Bingham, Middelschulte, McAmis and Widor. In the Bach numbers, especially two choral preludes and the Great Fugue in G minor, the recitalist displayed polyphonic style and comprehension of grand lines. He was particularly effective in Franck's chorale in A minor, combining varied tonal colors with skill and making a telling climax of the final pages. Perpetuum Mobile, for pedals alone, was a brilliant exhibition of technic, whilst the lighter pieces revealed the sensitive and poetic aspects of the soloist.

London Promenades End And Autumn Concerts Begin

One-Composer Programs Featured—Fox in Organ Recital—Rachmaninoff Work Has Local Premiere

By HUGH LIVERSIDGE

LONDON.—At a recent Promenade Concert, Beethoven's Egmont Overture gave place to Chopin's funeral march as a tribute to Prince Arthur's memory. Perhaps in view of the nation's bereavement, Myra Hess either consciously or unconsciously emphasized the poetic rather than the turbulent qualities of Beethoven's piano concerto in G, her reading being entirely to the taste of the audience, which gave her an ovation. Sir Henry Wood and the orchestra did an authentic and polished performance of Beethoven's fourth symphony.

A seance devoted to Sibelius comprised Tapiola, followed by the violin concerto, which soloist Emil Telmanyi not only overcame with ease but played with ardor and *élan*. The first symphony, written at the age of thirty-three, closed the excellent program.

Another Bach feast took place featuring Brandenburg Concerto No. 6, Cantata No. 51, Jauchzet Gott in allen Landen, with Jo Vincent, soprano, almost engulfed in the too heavy orchestration, and violinists Adila Fachiri and Yelly d'Aranyi making a valiant show in the concerto in D minor.

NOVELTY BY RACHMANINOFF

The concert largely devoted to Rachmaninoff was particularly interesting in that it gave England the first performance of the composer's prelude to the opera The Avaricious Knight. Oda Slobadskaya sang vocalise, and Moisiewitsch was soloist in the popular second piano concerto. A worthy reading of the third symphony was given by Sir Henry and the BBC Orchestra.

A late Promenade Concert was mainly devoted to Brahms, with Dvorak having the last word. The program opened with a fine reading of the Tragic Overture. Ida Haendel was soloist in the violin concerto, her performance displaying remarkable technic. The fourth symphony suffered from insufficient rehearsal. Alec Rowley and Edgar Moy were solo pianists in the Liebeslieder for piano duet and voices. Last came Dvorak's delightful symphonic variations, displaying charming gaiety.

ENGLISH COMPOSERS

The program of works by native composers featured Vaughan Williams' Pastoral Symphony (composer conducting), the delightful work making the most of pictorial England. Isobel Baillie (soprano) was duly patriotic and sang British songs—The Wife of Bath, from George Dyson's The Canterbury Pilgrims, and songs by Ivor Gurney. In addition, Moura Lympany gave a polished and vital performance of Grieg's A minor piano concerto.

Choral music held sway with Beethoven's not altogether successful choral fantasia, for piano solo, soli, chorus, and orchestra, with Cyril Smith making an accomplished thing of the piano score. After this came the ninth symphony with Elsie Suddaby (soprano), Margaret Balfour (contralto), Parry Jones (tenor), Harold Williams (baritone) and the BBC chorus. As a final number Leslie Woodgate conducted Purcell's coronation anthem, My Heart Is Inditing.

(*Continued on page 20*)

Eidé Norena Impresses At Opera in Stockholm

Makes Three Appearances with Tenor Björling—Wettergren Charms As Delilah—Busch Conducts Brahms

By BENGT PLEIJEL

STOCKHOLM.—Eidé Norena's appearances at the Stockholm Opera were notably successful, even the orchestra spontaneously rising in homage. Norena sang in La Bohême, La Traviata and Faust with Jussi Björling, the pair giving thrilling performances. Norena again won with her vocal art and refinement and perfection of tone.

OPERATIC GALAS

The opera season opened with an influx of American tourists, many of whom doubtless came to hear Jussi Björling before his appearances at the Metropolitan. That they were satisfied in advance was certain, as Björling has never been in better form. His voice has attained maturity and strength, and his singing in Aida the opening night brought down the house. Later he sang Des Grieux in Manon (the season's first restoration), enjoying another success.

In Samson and Delilah, Gertrud Wettergren as the heroine displayed warm temperament and rich voice. Set Svanholm as Samson was splendid, but here and there, as in his performance of Lohengrin, his voice was not quite ripe, due no doubt to his recent change from baritone to tenor.

CONCERT HAPPENINGS

The Concert Society opened its season (under Fritz Busch) with Wagner's Meistersinger prelude and Beethoven's seventh symphony. Fine playing and strong rhythmic markings were the chief characteristics of the evening. Busch also played a Divertimento by Hallnäs, youthful Swedish composer, who seemed to have peeped more than once into Hindemith's Mathis der Maler. Another evening brought a composition by Gunnar de Frumerie—variations and fugue for piano and orchestra; a broadlined work, thrilling in its simplicity and concentrated form, especially in the fugue. Busch also gave Brahms' third symphony and Tommasini's Carnival of Venice.

Worcester Festival Attracts Throng

Massachusetts Community Has Seventy-ninth Annual Week of Concert Performances—Albert Stoessel in Charge of Programs by Resident Chorus, Orchestra and Noted Guest Soloists

By MOSES SMITH

WORCESTER, MASS.—The seventy-ninth annual Worcester Musical Festival, held in the Worcester Municipal Auditorium from October 3 to 8, was among other things somewhat of a triumph over the hurricane. This section had suffered heavily from the big wind, and it was natural that the festival, coming soon afterwards, should feel the effects, specifically in the matter of cancelled subscriptions and reservations. Yet the crowds were almost as large as in the best of times and enthusiastic in their reception of the good music offered them. For the final performance of the festival, Rigoletto on Saturday night, the entire huge auditorium had been sold out well in advance.

With Albert Stoessel as exceedingly competent conductor for the fourteenth season, the Worcester Festival Chorus and Festival Orchestra again in their customary places, the first program included Bach's chorale-prelude, A Mighty Fortress Is Our God, the chorus singing to the orchestration of Walter Damrosch; Beethoven's violin concerto; the second Daphnis and Chloe suite of Ravel and R. Nathaniel Dett's Ordering of Moses, for chorus, organ, orchestra and soloists. With Agatha Lewis, Grace Leslie, William Hain and Glenn Darwin to sing the solo parts, and with a sonorous body of choral

(*Continued on page 8*)

Alma Gluck, Soprano, Dies in New York

Former Metropolitan Opera Singer, Wife of Efrem Zimbalist, Had Distinguished Career As Concert Artist

Alma Gluck, former Metropolitan Opera soprano and wife of Efrem Zimbalist, violinist, died on October 27 in Rockefeller Institute Hospital, New York. She had been undergoing treatment there during the summer, but was able to attend the first two concerts recently presented in Town Hall by her husband and Vladimir Sokoloff, pianist.

Born Reba Fiersohn in Bucharest, Roumania, on May 11, 1884, she came to New York with her parents at the age of five and was educated in the public schools. She studied singing with Buzzi-Peccia, who arranged an audition for her with Gatti-Casazza, and the latter offered her an operatic contract.

She made her Metropolitan debut in 1909 in Massenet's Werther. Concert engagements followed. She continued at the Metropolitan until 1912, when she withdrew to devote herself to concerts and studied for a year with Marcella Sembrich in Berlin. Her opera repertoire embraced twenty roles.

She married Mr. Zimbalist in 1914. He and their daughters, Marcia Davenport, and Maria Goelet, and a son, Efrem, Jr., survive.

Worcester Festival Sessions Feature Choral Performances

(Continued from page 7)

tone, there was a rousing performance of the Dett composition. Albert Spalding was the sensitive, musicianly soloist for the concerto.

VAUGHAN WILLIAMS SCORE HEARD

The chorus again shared honors with the orchestra in the second program on October 4, containing Toward the Unknown Region by Vaughan Williams, and The Bells, by Rachmaninoff, with Agnes David and Messrs. Hain and Darwin for excellent soloists. Harold Bauer was the soloist in the Brahms B flat piano concerto, a little ill at ease because of a piano mix-up, but otherwise his booming self. The excerpt of the Seven Veils from Salomé ended the program.

At the young folks' concert on October 5 the program consisted of music by Elgar, Wagner, Guion, Bach, Carl Busch, Mascagni, Gounod, Järnefelt, and Liszt, The program of October 6 consisted of Beethoven's fifth symphony and the Brahms Requiem. Maxine Stellman and Donald Dickson were the fine soloists in the performance of the Brahms masterpiece.

ARTIST'S NIGHT

The annual Artist's Night on October 7 honored Bidu Sayao, Brazilian soprano of the Metropolitan Opera Association, come to exert her graces of voice and deportment at the festival for the first time. With the orchestra she sang airs by Mozart, Massenet and Gounod. With piano accompaniment she sang numbers by Laserma, Chopin, Liszt, Koechlin, Buzzi-Peccia, Ronald and Vene, as well as extra numbers. Meanwhile the Festival Orchestra under Mr. Stoessel's able direction had played three pieces by Johann Strauss and The Sorcerer's Apprentice by Dukas. To end the program, the chorus sang first Noble Cain's unaccompanied Music of Life and then the choral-orchestral version of Finlandia by Sibelius.

RIGOLETTO SUNG IN ENGLISH

Rigoletto was presented in English, most of the speech of the players being reasonably clear. The Duke of Charles Hackett, most experienced member of the cast, could naturally be taken for granted. Josephine Antoine probably had a far from ideal voice for Gilda, but she did wonders with what she had. The Rigoletto of Robert Weede was sincerely projected. John Gurney's Sparafucile was very good, and Lucielle Browning's Maddalena was adequate. All five principals, it will be noted, came from the Metropolitan Opera Association.

STAGING PROBLEMS

Mr. Stoessel presided over orchestra, chorus and soloists with a practised, skillful hand. The staging of Alfredo Valenti, necessarily a compromise in an auditorium that was not built for opera, had some excellent points and others that seemed to the writer far-fetched.

TOURING IN EUROPE

ZLATKO BALOKOVIĆ

violinist, is fulfilling twenty engagements in southwestern Europe in solo appearances and with orchestra. His tour takes him as far south as Athens before he begins his 1939 American season, opening on January 3, in Halifax, N. S. (Photo by Geoffrey Landesman.)

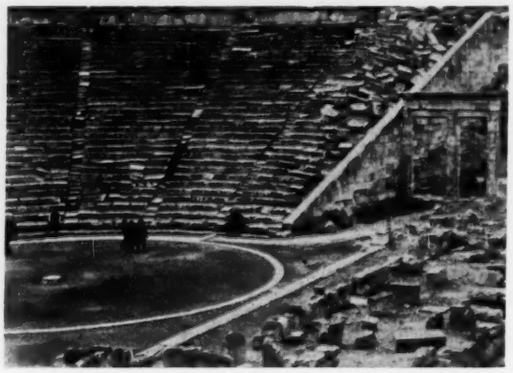
M. T. N. A. and Three Other Groups to Hold Washington Convention

Representatives of the Music Teachers' National Association, the National Association of Schools of Music, the American Musicological Society and Phi Mu Alpha are to attend the three-day annual meeting of the sixty-second year of the first association in Washington, D. C., starting December 28. The four groups hold a joint banquet at the Hotel Mayflower on December 29 and the following day the M.T.N.A. and American Musicological Society meet in joint session. Various symposia are planned and the convention is to attend a concert of the National Symphony Orchestra, conducted by Dr. Hans Kindler, and be guests at the White House.

University Women's Chorus Award

One full scholarship and four partial awards are to be granted by the University Women's Chorus. Auditions are being arranged by Morris Watkins, director, 188 Columbia Heights, Brooklyn.

Music Heard in Ancient Greek Theatres



PART OF THE ANTIQUE THEATER at Epidaure, where Sophocles' Electra was given in September. (Photo by V. Ragno, Athens.)

ATHENS.—Taking advantage of Dimitri Mitropoulos' stay in Athens, crowds have been gathering at the ancient Odéon of Herode Atticus to hear the Minneapolis Orchestra conductor. A recent concert featured Brahms' first symphony, preceded by a rather doubtful transcription for strings of a Grieg quartet, with an addition of eight double basses.

In the same setting, during the week of antique drama in September, interesting performances of Sophocles' Electra, with incidental music by Mitropoulos, drew throngs to the unique outdoor theatre. As prices were at minimum, many showings were necessary to accommodate the vast audiences.

A few days before the entire Royal Theatre troupe betook themselves and accoutrements to the ancient theatre of Epidaure, the largest in Greece, where an unusually brilliant and genuine success was enjoyed. In fact, such a success that the performers have been invited to Berlin to give the same drama.

FRANK CHOISY

Frederick Charles Adler to Conduct Enlarged Hartford Orchestra

Frederick Charles Adler has been appointed regular conductor of the Hartford, Conn., Orchestra, which at present is a string ensemble of thirty members functioning principally on radio. It is planned to build up the organization into a complete symphonic group.

National Symphony Orchestra to Offer World Premieres

Seven American works by six composers, the first American hearing of three works, seven premieres and the first Washington offering of half a dozen other compositions are scheduled by Dr. Hans Kindler, conductor, for the eighth season of the National Symphony Orchestra. The inaugural was on October 30.

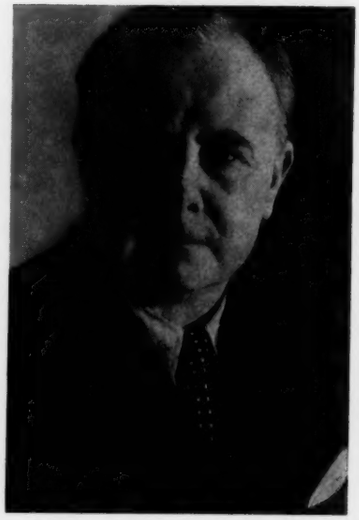
Four of the native works are to have world premieres under Dr. Kindler. They are a symphony by Roy Harris; a piano concerto by Paul Nordoff; Isidore Freed's suite, Miniatures; and Seven Visions, tone poem by La Salle Spier, Washington composer-pianist.

Ernest Schelling conducts his own Suite Variée in its initial American hearing, and Marcel Poot's work for string quartet and orchestra is to be given with the Pro Arte Quartet assisting. Bizet's C major symphony has its first American concert hearing on November 9, commemorating the centennial of the composer's birth. Dr. Kindler plans to offer the premiere of his arrangement of the prelude and fugue from Handel's fifth concerto grosso. Scenes of Poverty and Toil, by Robert Sanders, of Chicago, is also listed.

Dr. Duncan B. M. Emrich to Teach at Juilliard School of Music

Appointment of Dr. Duncan B. Macdonald Emrich to the faculty of the Juilliard School of Music has been announced by Dean Oscar Wagner. He is to conduct classes in English literature. Dr. Emrich was born in Mardin, Turkey, of missionary parents. He is a graduate of Brown University, holds degrees from Columbia and the University of Madrid, and did graduate work in France and Germany. Since 1937 he has been an instructor at Columbia.

TO AID PENSION FUND



JOSEF HOFMANN has volunteered to play Beethoven's Emperor Concerto at the annual Pension Fund Concert of the New York Philharmonic-Symphony Society (John Barbirolli, conductor), in Carnegie Hall, on December 19. (Photo © by Grancel Fitz, Inc.)

Caniglia to Sing in Metropolitan Opening Performance

Maria Caniglia, La Scala and Rome Royal Opera soprano, makes her debut with the Metropolitan Opera in the opening night's Otello, November 21, it has been announced by General Manager Edward Johnson, in a cast with Thelma Votipka, Giovanni Martinelli and Lawrence Tibbett. Ettore Panizza is to conduct.

Issuance of the company's prospectus disclosed, in addition to the changes already announced, that several personages long familiar to subscribers will be missing.

Mr. Johnson had stated that Gina Cigna would not return and that Rosa Ponselle's appearance was uncertain. In addition, the soprano wing will be missing Edith Mason, Florence Easton and Helen Traubel. Grete Stueckgold, who rejoined the company for its spring tour, remains and Philine Falco also returns.

Marion Telva is the only absentee from last year's contralto roster. The list of singers still omits the name of Beniamino Gigli. In the tenor section Angelo Bada, Joseph Bentonelli, Hans Clemens and Bruno Landi are no longer with the company. Although there have been no eliminations from the baritone sector, in the basso list the names of Ludwig Hofmann and Chase Baromeo are missing.

Maurice de Abravanel is no longer listed with the conductors, but Erich Leinsdorf has been promoted to a conductorship.

The latest Johnsonian edict shows that the repertoire this season is to be drawn from the following:

Carmen, The Man Without a Country, Lakmé, Lucia, Faust, Romeo et Juliette, Hänsel und Gretel, Pagliacci, Cavalleria Rusticana, Manon, Amelia Goes to the Ball, Gioconda, Gianni Schicchi, La Boheme, Madam Butterfly, Tosca, Le Coq d'Or, The Barber of Seville, Samson et Dalila, Mignon, Aida, Il Trovatore, La Forza del Destino, La Traviata, Rigoletto, Simon Boccanegra, Flying Dutchman, Die Meistersinger, Die Walküre, Götterdämmerung, Lohengrin, Parsifal, Das Rheingold, Siegfried, Tannhäuser, and Tristan und Isolde.

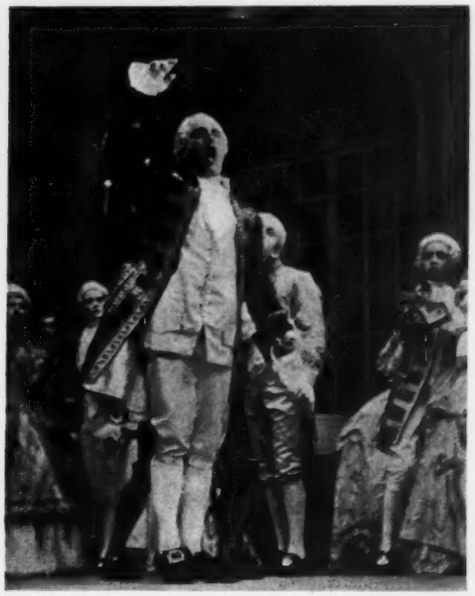
San Francisco Opera Season's Initial Week of Major Scope

Return of Beniamino Gigli in Andrea Chenier Feature of Opening Night—Resplendent Casts Give Lustre to Don Giovanni and Die Meistersinger—Debuts of Newcomers Add Novelty

By ALFRED FRANKENSTEIN

SAN FRANCISCO, CALIF.—If the current season of the San Francisco Opera Company does not turn out to be the most brilliant in its sixteen years of existence, the first half dozen performances have led us all astray. For we have been hearing and seeing major productions, some of them well-nigh flawless. The entire schedule of nineteen presentations will cover the most varied repertoire in the company's history, and there is also greater variety than ever before in the roster of artists.

Gaetano Merola, general director of the organization, took the baton as always for the opening night, conducting a singularly brilliant and well produced version of Andrea Chenier, which served to re-introduce Beniamino Gigli to American audiences after six years' absence. His voice, if possible, is more brilliant and forceful and thrilling than ever, but it was matched by the equally glorious voices of Elisabeth Rethberg and Richard Bonelli in the other leading roles. The Giordano opera also provided the season's first repeat, on which occasion Carlo Tagliabue, La Scala and Metropolitan baritone, made his debut here, and proved to be an excellently routined artist with a big and sonorous tone.



RICHARD BONELLI in one of the dramatic scenes allotted to Gerard.

DON GIOVANNI RESTORED

Second on the list was Don Giovanni, given its first performance by the San Francisco Opera Company (but not its first in the city), with Ezio Pinza, magnificent and cavalieresque and sinister as always in the title role. A delightful coloratura from La Scala, Mafalda Favero, appeared for the first time in America as Zerlina, and the colossal Salvatore Baccaloni, perhaps the greatest comic basso in the business at the present time, was the Leporello. Dino Borgioli, Rethberg and Irene Jessner completed the excellent cast of principals; Fritz Reiner conducted.

DIE MEISTERSINGER IMPRESSES

A somewhat uneven, hurriedly produced Martha could not hide the great voice of Gigli, who was surrounded in the cast by Favero, Doris Doe, Baccaloni and Norman Cordon, under Gennaro Papi's direction. This was followed by Die Meistersinger, in which Friedrich Schorr and Charles Kullmann magnificently divided honors on the masculine side, with Jessner an attractive Eva; Arnold Gabor a gorgeous Beckmesser; Karl Laufkoetter and Kerstin Thorborg delightful as David and Magdalena, and Carlton Gauld interesting in the role of Pogner. Reiner again conducted, and with great brilliance and power.

A double bill of Cavalleria Rusticana and Don Pasquale served to introduce two more La Scala artists to American audiences — Ebe Stignani and Alessandro Ziliani, who were the Santuzza and Turiddu in the Mascagni work. Stignani proved to be a tremendously powerful, pure and colorful dramatic soprano, well worth the enthusiasm which caused Merola to bring her from Italy for only this one short role. Ziliani also made a striking impression. Others in the excellent cast were Doe, Tagliabue and Thelma Votipka. Don Pasquale proved a superb vehicle for Baccaloni, Favero, Borgioli and Bonelli.

(LEFT) *ELISABETH RETHBERG, left, as Madeleine and Lina Kroph as Bersi.*

FURTHER SCHEDULE

Novel highlights of the season will be the first local performances of Pelleas et Melisande and Elektra. Principals in the Debussy opus are Janine Micheau and Georges Cathelat, both imported from the Opera-Comique on the special recommendation of Pierre Monteux. The Strauss work, of course, will have Rose Pauly. Lucia with Pons and Galliano Masini; La Forza del Destino with Gigli, Rethberg and Pinza; Boheme with Favero and Masini; and Coq d'Or with Pinza and Pons, are among the forthcoming offerings.

The season's chorus, always a sore spot in San Francisco, is exceptionally strong this year, thanks to the musical direction of William Tyroler and the stage management of Armando Agnini and Herbert Graf. Agnini's settings have been uniformly good. An innovation in the way of setting will be provided in the *décor* for Pelléas, which will be done by Jane Berlandina and William Gaskin as the result of a competition among local painters.

SCENES AT THE OPENING OF THE SAN FRANCISCO OPERA SEASON with Giordano's Andrea Chenier. Part of the crowd in the foyer during an entr'acte at the War Memorial Opera House.

(RIGHT) *BENIAMINO GIGLI, singing the role of Andrea Chenier.*

Flagstad to Give Benefit Concert for New York Kindergarten Association

Kirsten Flagstad, Metropolitan Opera soprano, makes her first concert appearance of the new season in New York on November 15, singing in Carnegie Hall for the benefit of the New York Kindergarten Association.

Elen Dosia and André Burdino to Make First American Tour

Elen Dosia, soprano of the Chicago City Opera and the Paris Opéra-Comique, and André Burdino, tenor of the Paris Opéra and Chicago City Opera, are to appear in Lancaster, Pa., on their first American tour this season.

NEW YORK CONCERTS

OCTOBER 6

LeRoy Anspach Seriousness of approach and musical understanding were evidenced in the recital performance of LeRoy Anspach at Town Hall. The young pianist has in his equipment qualities of feeling and intellectual grasp that made his playing of Beethoven's Appassionata Sonata forceful and never merely virtuosic. Mendelssohn's Variations Serieuses had some effective projection of the more thoughtful episodes and moments of poetic charm, though as a whole his conception lacked in sufficient contrast. His style at present does not have enough dynamic variety, his tone quality being often too heavy and sombre. Technically, he has a considerable development and can negotiate scale passages, especially in the right hand, with clarity and brilliance. As a Chopin performer, he seemed rather deliberate and weighty on this occasion. His concluding group included works of Debussy, Jonas (In Memoriam Scarlatti), Amani and Liszt. The audience was markedly cordial in its reception of his playing.

Suzanne Aurand A large audience gave generous applause to Suzanne Aurand, soprano, at her debut *soirée* in the Barbizon - Plaza, where she had the assistance of Giuseppe Barsotti, tenor, and Philip Whitfield, bass, with William Spada at the piano. Miss Aurand offered operatic arias and with her associates, all three in costume, excerpts from Boheme and Faust. Manifestly nervous at the outset, she later displayed a colorful voice although not projected with ease. Her work with her associates in the operatic excerpts denoted possibilities not completely realized. Mr. Barsotti sang with his accustomed *mezzo voce* style, while Mr. Whitfield displayed stylistic possibilities. Mr. Spada gave helpful assistance to the vocalists.

OCTOBER 7

Ernö Balogh This Town Hall evening by Ernö Balogh confirmed the high opinions of the public which followed his New York solo recital debut last season.

Again the Hungarian artist revealed fine command of his material, with sensitive and convincing interpretations, variety of tone and nuances, and polished execution especially in rapid runs and various styles of finger staccato.

Style and charm spoke in the delivery of two *cembalo* pieces, Primo Tempo and Canzone, by the Italian seventeenth century composer, Ciaja, transcribed by Bartok. A B flat major sonata by Mozart had grace, sparkle and fluent line in the Balogh presentation.

Chopin, accorded a group, was played with understanding, feeling and spirit. In particular the fantasy emphasized dramatic conception and sweep, despite several technical inadvertences on the part of the performer. The final numbers by Bartok, Kodaly and Liszt (Gnomenreigen and Rhapsody No. 15) furnished a brilliant close and brought the plaudits which called for several added offerings.

OCTOBER 8

Violette and Helene Coffer-Chantal Reappearing in New York after an absence of several seasons, Violette and Helene Coffer-Chantal, duo-pianists, whose musical background included graduation from and winning of prizes at the Paris Conservatoire, gave a gracious and musicianly program in Town Hall on this Saturday afternoon. The list was mainly of pleasing smaller numbers, but these were done with richness of tone, tasteful command of tradition, and interpretative authority that betokened training under masters. A first New York hearing of Duparc's version of Bach's prelude and fugue in E minor excelled in the grave poise with which the latter pages were enunciated. A Clementi sonata was done with sparkle and lightness as well as firm command of the classic form. A Mozart Don Juan fantasy (arranged by the performers) introduced portions of the overture, serenade and wine song in a spirited performance. The second group, including a Schumann *andante* and variations, Reinecke's Gondoliera, and two Chopin etudes in G flat, found the Coffer-Chantal sisters playing with warm tone, delightful spontaneity and perfect adjustment of ensemble. Later brackets included two dances by Infante, works of Rachmaninoff, Debussy, Dubois, Aubert and Saint-Saëns. It would be interesting to see what two such gifted artists would do with works on a larger scale. The audience, including a number of compatriots in New York's musical life, was warmly approbative.

Bernard Kundell Excellent technical equipment was disclosed by Bernard Kundell, young New York violinist, at his debut recital in Town Hall on this Sabbath evening under the auspices of the Society for the Advancement of Young Musicians. His list comprised Leclair's Le Tombeau, Glazounoff's concerto, the Bach unaccompanied chaconne and shorter works of Khatchaturian, Suk, Bloch and Wladigeroff. The Glazounoff number found him technically fortified to meet its intricacies, while the Leclair disclosed a fine sense of style and inherent musicianship. Throughout his program his tone was full, rich and warm and his intonation was impeccable. Milton Kaye at the piano was a capable and proficient associate.

OCTOBER 9

Elizabeth Zug The New York debut of Elizabeth Zug, comely young pianist, who has studied with Alberto Jonas and appeared in recitals and with orchestra in Reading, Pa., was made on Sunday afternoon in Town Hall. Miss Zug showed that she is richly endowed with temperament, giving slow and solemn mood to a *largo* by Bach-Saint-Saëns and scampering lightness of touch to a toccata by Paradisi. Her interpretation of Beethoven's sonata (op. 31, No. 2) was ably designed to give full musical value to each phase of the composition, suggesting that she has an innate instinct for keyboard expression. In a Chopin group, which included the nocturne in C minor, etudes in thirds, sixths and octaves and the op. 10, No. 6, as well as the polonaise, the warmth, sheen and clarity of her tone showed to especial advantage, and the whirlwind proficiency of her *bravura* playing made an irresistible effect on her listeners. The final group included Brahms' variations on a Paganini theme (book II), three bagatelles by Tcherepnine, a Chanson sans Paroles by Sapellnikoff, and the Balakireff Islamey. Miss Zug seems to have a definite personality, the mechanical equipment and strength to conquer formidable passages, unusually well developed technical gifts and quite unusual sense of making music sound in a telling way. The audience was large and demanded encores.

LOTTE LEHMANN

EFREM ZIMBALIST

KATHERINE BACON

EUGENE ORMANDY

OCTOBER 10

Efrem Zimbalist and Vladimir Sokoloff Opening a series of five piano and violin sonata recitals, Efrem Zimbalist and his keyboard associate, Vladimir Sokoloff, began proceedings with a Town Hall Bach and Beethoven program that was a high spot in the early season. Of the older master, the sonatas in A major (No. 2) and B minor (No. 1) were performed, and the Bonn composer's No. 1 in D major (op. 12) and No. 10 in G major (op. 96), forming a contrast between his first and last work in this form. The violinist was in preeminently good form on this occasion, giving a golden purity of unblemished tone and intonation and a chaste and lofty stylistic treatment to both the works of the polyphonic and homophonic periods. His Bach performances were particularly noteworthy, since he brought to them such complete mastery as to make the auditor forget the technical side of the works and dwell in the beauty of their consummately realized designs. The Beethoven readings were evidence of musicianship and understanding of tradition, though in a few instances greater ruggedness of conception might have balanced their exquisitely wrought string recreation. Mr. Sokoloff was tasteful and efficient in his readings, seconding the mature style of Zimbalist as an excellent pianistic foil, if he did not reveal the personality that makes for an ideal blending of two artistic natures in the sonata field. The audience was distinguished and fervent in its applause, auguring well for the future events in the series.

OCTOBER 11

Musical Art Quartet The first of a series of chamber music programs to be devoted to nationalistic contributions was given on Columbus Day Eve in Town Hall by the Musical Art Quartet. The all-Gallic list embraced the F minor (No. 3) quartet of Vachon; the D major (op. 7, No. 3) of Dalayrac; two movements from César Franck's D major opus; the No. 2 of Honegger, and Ravel's quartet in F. It was a cross-section of the development of chamber music in France, the Vachon proving a simple, melodic opus, while the brief but scintillant work of Dalayrac was Mozartean in style. Contrasted with these was the Franck work, in which independence of the participants was evident, the first violin being the dominating figure against the others. Somewhat moody in style, the *scherzo* proved exuberant. Honegger's rhythmic opus gave the four players opportunity for virtuosic display, while the Ravel demonstrated their aptitude for the modern idiom. Messrs. Jacobsen, Bernard and Hymanson and Mme. Roemaet-Rosanoff gave tasteful and stylistic readings, delighting a large and applausive audience.

OCTOBER 12

John Erskine and Isa Kremer The first of a series of lecture - recitals developing the subject, From Early Folk Songs to Modern Jazz, took place in Town Hall at five-thirty o'clock, with John Erskine as the speaker and Isa Kremer the artist in an illustrative program of folk numbers. Dr. Erskine, in a genial talk informed by mellow appreciation and a touch of humor, described the various popular theories about the origin of folk art. Miss Kremer sang, with

(Continued on page 21)

(Photo of Lehmann by Renato Toppo; Erskine, © by Harold Wagner; Delforge, by J. Abgrall, Paris; Harrell, by J. Abresch; Harsanyi, by David Beans; Ormandy, by Townsend; Bacon, by Apeda; Coffer - Chantal Sisters, by Browne & Browne, Dallas.)

ERNO BALOGH

ELIZABETH ZUG

MACK HARRELL

LUCIENNE DELFORGE

ALEXANDER HARSANYI

VIOLETTE COFFER-CHANTAL

HELENE COFFER-CHANTAL

JOHN ERSKINE

Elizabeth Zug

MAKES SENSATIONAL DEBUT

NEW YORK HERALD TRIBUNE, OCTOBER 10, 1938

Elizabeth Zug Makes Debut At Town Hall

Pianist, From Reading, Pa., Plays Beethoven Sonata in D Minor and Works by Chopin, Bach, Brahms

By Jerome D. Bohm

The most remarkable new pianistic talent this reviewer has been privileged to hear in a decade of concert-going was disclosed by Elizabeth Zug, a native of Reading, Pa., who made her local debut in recital in Town Hall yesterday afternoon. Miss Zug, who appears to be in her early twenties, was first heard in Philadelphia in 1935 and has played as soloist with the Reading Symphony Orchestra, has studied here with Alberto Jonas.

The program chosen by Miss Zug was one which demanded extraordinary technical and physical resources, including, as it did, such tests of the virtuoso as the Chopin etudes in thirds, in G sharp minor, sixths, in D flat, and octaves, in B minor, as well as that master's Polonaise in F sharp minor, Op. 44, the second book of Brahms's "Paganini" variations and the "Islamey" fantasy of Balakireff. In addition to these, Miss Zug played Saint-Saens's arrangement of a Bach largo, the Toccata of Paradisi, Beethoven's sonata in D minor, Op. 31, No. 2, three Bagatelles by Tcherepnine, Op. 5, and Sapelnikoff's "Chanson sans Paroles," Op. 9.

If was not immediately apparent that Miss Zug's gifts were such exceptional ones; for in the Saint-Saens transcription and in the Paradisi Toccata the pianist was not yet wholly in the vein. But with the ensuing Beethoven sonata it became evident that a player with profoundly musical qualities, striking individuality and kindling imagination was in action. One had but to hear Miss Zug's enunciation of the recitative measures of the opening tempestuous allegro, her poetic, flawlessly paced and deeply felt conception of the largo movement and her impetuous performance of the final allegretto to be convinced that a superbly accomplished pianist was in our midst.

The widely variegated tonal palette which Miss Zug has at her command was put to excellent use in her Chopin group. Her sensibility to nuances of dynamics and color and her ability to envisage all moods from the tenderest to the most ardent could be observed in her interpretations of the great C minor Nocturne and of the magnificent F sharp minor Polonaise. It was in the latter composition that Miss Zug's incandescent intensity reached its apex. Yet, although there was an overwhelming emotional drive in her account of the Polonaise and the volume of tone unleashed was almost orchestral, at no time did one have the impression that Miss Zug was forcing her instrument beyond esthetic limitations. Her interpretation had the ineluctable sweep of one obsessed by the music's contents.

Further evidence of Miss Zug's unusual endowments was vouchsafed as she set forth the Chopin etudes, of which the most compellingly achieved was that in octaves. Here was not only a technical tour de force, but an irresistible musical utterance.

An artist of her caliber is bound sooner or later to win wide acclaim.

NEW YORK WORLD-TELEGRAM, OCTOBER 10, 1938.

Young Pianist Acclaimed in Town Hall Concert

A young pianist, Elizabeth Zug, still in her early twenties—from Reading, Pa.—took the Town Hall by storm yesterday afternoon when she ran off a taxing program in superlative fashion.

Playing music by Bach, Beethoven, Chopin, Brahms and Balakireff, she won unanimous acclaim from Town Hall patrons for her maturity of style, broad technical powers, and commanding musicianship. It was expressive playing of wide dynamic range and sensitive coloring. Beethoven's sonata, opus 31, No. 2—the principal item on the program—came in for a fine understanding of poetic content and a brilliant exposition of detail and structure. Breadth, rhythmic drive, well-wrought gradation of tone, and dramatic intensity all had their share in the performance.

A Chopin group was done with ample resource of color and feeling, from the opening C minor nocturne to the Polonaise, Opus 44, and one marvelled at the sheer finger power of the girl in the Etude in Octaves. Each member in the group emerged as a well-rounded entity, neatly phrased and deeply felt.

L. B.

THE NEW YORK SUN, OCTOBER 10, 1938

RECITAL IS GIVEN BY ELIZABETH ZUG

Young American Pianist in Debut Wins Success.

By OSCAR THOMPSON.

Today, Elizabeth Zug must be considered when there is talk of women pianists. As late as yesterday morning she was unknown in New York, but from a little after 3 o'clock until the close of her recital in Town Hall she was busy at the keyboard changing all that. On the basis of her playing at this introductory appearance, it can be said that this young American, who hails from Reading, Pa., is headed for the top among native-born pianists of her sex.

Miss Zug is slight, fair and Nordic in type. She has a strength of finger and a power of utterance her appearance does not suggest. One of the surprises of her recital was the stamina she showed, the second half of the recital finding her fresh and aggressive in her approach to Book II of the Brahms Variations on a Theme by Paganini, of which she gave a highly vitalized and technically impressive performance. For the final shot of the printed program—though, of course, there were extras—she had Balakireff's exacting "Islamey." Nothing troubled her. Her playing was as accurate as it was poised and expressive.

But Miss Zug made clear that, young as she is, there is more than technic in her armory. Her interpretation of Beethoven's Sonata, opus 31, No. 2, was in its essentials as admirably designed and in its detail as effectively realized as any of recent memory. In a group of Chopin—the C minor Nocturne, four etudes and the F sharp minor Polonaise—she played poetically and vitally, without a trace of eccentricity or undue sentimentality. For this reviewer, her tone erred on the side of the uniformly bright, though it was consistently musical and was admirably varied as to dynamics. What it lacked was an admixture of the sombre, the veiled, the reticent, the subdued. When she played softly there was still a needle-point brilliance. But this may be the way of healthy youth. And certainly there was health as there was youth in the fine playing that evoked the heartiest sort of applause at this debut recital.

THE NEW YORK TIMES, OCTOBER 10, 1938.

DEBUT AS PIANIST BY ELIZABETH ZUG

Talents of High Rank Credited to Comely Young Artist After a Recital Here

GIVES DIFFICULT PROGRAM

Beethoven Sonata, Chopin Group and Brahms-Paganini Work Among Selections

By NOEL STRAUS

Pianistic talents of the first rank were disclosed by Elizabeth Zug at her debut recital yesterday afternoon in Town Hall. Unheralded, the comely young artist from Reading, Pa., quickly established herself as one of the most generously gifted performers this country has brought forth in recent years.

Rarely does it occur that every essential required for piano playing in its best estate is so abundantly possessed by a youthful aspirant for keyboard honors. Miss Zug had arranged a program making exorbitant demands on her resources as technician and interpreter for its adequate presentation. This list she negotiated with a brilliance, intelligence and musical insight that disarmed criticism. And the excellent impression she made was augmented by the modest, whole-souled manner in which she went about her work, immersing herself entirely in the music under consideration.

Miss Zug's chief superiority over the great majority of pianists of the younger generation was not so much a matter of technical adroitness as of innate musicianship, emotional urge and a highly developed sense of proportion. Every number she played showed a perfect grasp of the composition's purport and spirit. She was on equally sure ground in a profoundly searching reading of the Beethoven sonata in D minor as in the splendidly envisaged Chopin group that followed.

With a tone prismatic in its coloring, Miss Zug was able to give unwonted charm to the Chopin étude in thirds and also that in sixths, both of which were set forth with amazing lightness of touch. The étude in B minor was remarkable alike for the fiery glibness of its flying octaves and the deeply poetic outlining of the songful middle episode. As eminently right again was the glowing treatment accorded the Polonaise in F sharp minor of the same master. Here, as in all she attempted, Miss Zug never permitted the warmth of her temperament to lead her into exaggerations, but managed to lend just the wanted amount of emotional impact.

SECOND NEW YORK RECITAL BY SPECIAL REQUEST
TOWN HALL, SUNDAY EVENING, NOVEMBER 20

Steinway Piano

Now Booking Engagements for This Season and 1939-40

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Ballet Russe Opens New York Series

New Productions Staged in Engagement at the Metropolitan Opera House by Reorganized Monte Carlo Group

Columbus Day, October 12, witnessed a throng of representative auditors at the Metropolitan Opera House, attending the premiere of the short autumn engagement of the new Ballet Russe de Monte Carlo in New York.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

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Division Columbia Concerts Corporation of Columbia Broadcasting System

Formed six months ago, the organization directed by Leonide Massine has been trained into a smooth and highly efficient ensemble, featuring dancing soloists of unusual talents, some of the artists being long familiar to Americans.

For once there was no complaint about the orchestra, which usually has been a hastily scratched-together affair for visiting ballet troupes. This time the instrumentalists were those of the Metropolitan, and the playing had correctness and taste under the baton of Efrem Kurtz.

The program opened with a restoration of Jean Coralli's old Giselle (music by Adolphe Adam), the choreography being becomingly atmospheric. Knowing ballet-omaniacs admired the graceful and spirited evolutions of Alicia Markova (making her debut in New York), who has beauty, lissomeness and refined imagination. Other excellent contributions were those of Marc Platoff and Alexandra Danilova. Serge Lifar, of the Paris Opera, used rich fancy and resourcefulness in his directorship.

Miss Danilova prevailed too in the novelty of the occasion, Gaité Parisienne with assorted music by Offenbach. Picturesquely set, choreographed and costumed, the production charmed everybody. Bright, humorous, sparkling, this number created by Massine, won an ovation, his own marvelous dancing as a Peruvian visitor to Paris helping in the strong success.

Mozart and Hindemith Ballets Introduced

Two American premieres marked the October 14 offerings. Starting the program was L'Epreuve d'Amour, a pseudo-Chinese choreographic work based on a ballet score of Mozart as arranged by Michel Fokine and Andre Derain. With Nathalie Krassovska, Michel Panaieff and Jean Yazvinsky in the principal roles, plus colorful costuming and *decor*, the work proved decidedly attractive although it failed to interpret the Mozart score ideally.

On the other hand the second novelty, St. Francis, a Leonide Massine choreographic portrayal of a rich, atmospheric score by Paul Hindemith proved one of the most interesting ballets yet to be produced in this country. Hindemith has created a work which reveals the story of this saint from his early youth in the midst of gaiety and plenty, through the vicissitudes of manhood up to his embracing of Poverty. Massine's symbolism is wedded accurately to the score. The result is that perfect unity so often sought but not always realized, the ballet having been staged and set in keeping with the theme. Massine in the title role had able support from Nini Theilade, as Poverty, and a numerous company.

Serge Lifar and Mia Slavenska again depicted the classic Spectre de la Rose and the familiar Blue Danube was given with Massine, Alexandra Danilova and a large supporting cast completing the program. Efrem Kurtz and the orchestra furnished competent assistance.

Coppelia Restored

On October 17, the Ballet Russe de Monte Carlo program included Delibes' Coppelia, not seen in New York for some years. This favorite of the late Victorian era, though danced with verve and in instances much grace and virtuosity by a cast headed by the sprightly Alexandra Danilova, Michel Panaieff, Simon Semenoff and others, proved to have its *longueurs* for a modern audience. The story of a toy maker who creates a beautiful mechanical doll is from the same tree as Offenbach's Tales of Hoffmann but the music, despite its few famous pieces, fails to capture the same eerie Romantic atmosphere, and the scenario is largely a string of episodes. The evening concluded with the delightful Beau Danube, in which the familiar cast headed by Massine disported to the Johann Strauss music.

Bogatyri Impressive Spectacle

The Ballet Russe de Monte Carlo in presenting the American premiere of Bogatyri, a choreographic legend by Leonide Massine to music of Borodin, offered the most pretentious and elaborate spectacle of its New York season on October 20 in the Metropolitan Opera House.

Invested with brilliant scenery and costumes by Natalie Gontcharova, the tale of the princess who, asleep in her palace, dreams of the Tartar prince, a half-legendary character, the embodiment of physical beauty, strength and courage, is unfolded with striking picturesqueness.

The prologue in which this pantomimic fable is shown is too long to balance properly the succeeding scenes—those in which the Russian soldiers discuss war and in which the princess is abducted by a demon; the episode in which the Bogatyri (Russians) overcome the Tartars; the scene where the Khanja, wife of the Tartar prince, dances the Bogatyri into forgetfulness of their mission to save their princess; and the final episode in which the ogre is killed in single combat by Dobryna and that in Kiev where the princess marries her rescuer.

The entire choreographic drama has a resemblance to Coq d'Or and therefore aroused enthusiasm from the audience. It was danced with expertness by the principal artists, Mia Slavenska, Igor Youskevitch, Frederic Franklin, Nathalie Krassovska and Marc Platoff, and the entire company. The movement and groupings formed fascinating stage pictures and the orchestra under Efrem Kurtz played with facility the *mélange* of Borodin's music, extracted from the second and third symphonies and the nocturne from the second string quartet.

The program opened with an interpretation of Les Sylphides to music of Chopin, in which all the *première artistes* exhibited technical skill of a high order with the exception of Serge Lifar, who lacked that precision so necessary to the role he interpreted.

The evening closed with a repetition of another novelty of the season, Gaité Parisienne, in which Leonide Massine was riotously feted by the huge audience.

RETURNS TO NEW YORK

LOUIS BACHNER,

voice teacher, has returned to New York and reopened his studio. He spent the past six months teaching in Zurich, Switzerland. Artists who worked with Bachner during the summer included Sigrid Onegin, Julius Huehn of the Metropolitan Opera, Ria Ginster, Dorothy Orton and Estelle Morris. (Photo by Blackstone Studios.)

Toscanini Begins His Broadcast Concerts

Leads NBC Symphony Orchestra in Initial Offerings of New Radio Symphonic Season

Musicianship on high (to say nothing of personality), Toscanini returned to the air on October 15 with the first of his Saturday evening concerts for radio listeners—and about 1,400 studio auditors at the RCA Building—conducting the Fantasia by Tallis-Vaughan Williams, Brahms' third symphony, Notturno and Novelette by Martucci, and Tschaikowsky's Romeo and Juliet.

The orchestra, sounding better than ever, had been thoroughly rehearsed before the maestro's arrival in New York, and his finishing touches did the rest to make the performances as luminous, convincing and exciting as always when he holds the platform.

Particularly noble was the interpretation of the fine Tallis music, which Toscanini modernized in tonal richness without losing any of its ancient simplicity and pure appeal.

Brahms' F major symphony was drenched with poetry, somewhat at the expense of drama. Toscanini insists that the work is chiefly lyrical revealment, and he has been accused by more than one able critic of unduly "Italianizing" the score.

In his Martucci presentation, the conductor achieved one of his frequent aberrations of judgment in programming. The compositions are inferior and do not belong in such exalted company. Compensation came, however, in the glowing and passionate reading of the Tschaikowsky music.

During the intermission, radio dialers had the added pleasure of hearing Samuel Chotzinoff give informative and graphic comment on the human qualities of Brahms.

L. L.

Albert Morini Here to Arrange European Bookings

Albert Morini, European concert manager, now visiting the United States, is stopping at the Hotel St. Moritz, New York, arranging the appearances in this country for the 1939-40 season of European artists. He has signed the Ballet Russe, under Leonide Massine's direction, for the May Festival in Florence and also plans to take another American dance attraction there. Mr. Morini has managed European tours of the Westminster Choir, the Hampton Choir, the Yale Glee Club, Manhattan String Quartet; Frank Sheridan and Stell Andersen, pianists; Natalie Bodanya, Metropolitan Opera soprano; and Eleanor Steele and Hall Clovis, duet recitalists.

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Gala Opening Events for Chicago Symphony Orchestra

Stock Resumes Podium Presenting Four Novelties—San Carlo Opera Season Yields Opportunity to Two Resident Tenors—Solomon Leads Illinois Ensemble in "First-Times"

CHICAGO.—For the forty-fourth time Frederick Stock inaugurated a season of concerts by the Chicago Symphony Orchestra on October 13. A large and enthusiastic audience greeted the men and their popular leader in newly air-conditioned Orchestra Hall, in a program featuring five compositions, two of which were new to the repertoire—Bach's chorale prelude, A Mighty Fortress Is Our God, freely transcribed by Dr. Stock, and Perpetuum Mobile, transcribed by Schönherr from one of Kreutzer's etudes. The novelties in their superb modern orchestrations, respectively, impressed deeply and caught the fancy of the listeners. Rachmaninoff's Symphony (No. 2), the backbone of the program; Debussy's Iberia and Ravel's The Waltz completed the first concert.

Again at the second pair of concerts, October 20 and 21, two new numbers were inscribed on the program—the first Chicago hearing of a Johann Christian Bach sinfonia and the initial American performance of Miaskowsky's symphony (No. 15). It seems strange that the Bach sinfonia had to wait these many years for production here, since its contents are in the best style of that composer and its retention in the orchestra's regular repertoire tells the story of its success more than a lengthy analysis. The Miaskowsky symphony is hard to digest and more than one hearing is necessary before formulating a correct opinion as to its merits and multifarious tonal effects. Well played, it scored more than a *succès d'éstime* with the patrons.

SAN CARLO OPERA COMPANY SEASON

Twenty-four performances were given by the San Carlo Opera Company during its autumn season at the Auditorium from October 3 to 23. A varied repertoire enlisted the services of the complete personnel of Fortune Gallo's excellent aggregation of singers, with the addition of two Chicago tenors, who replaced the indisposed Aroldo Lindi. John Pane-Gasser sang Canio in Pagliacci, Manrico in Trovatore and Rhadames in Aida with such tonal beauty as to arouse enthusiastic plaudits. The Chicago Opera tenor has made decided strides in his art since last season and his appearances with the San Carlo Opera brought him well-earned laurels. Henry Thompson filled the breach at the eleventh hour and without rehearsal sang Canio with such tonal eloquence and dramatic intent as to surprise his most sanguine admirers. Thompson, an all around musician and an actor of the first order, came to these shores after singing leading tenor roles with various opera companies in Europe. If his singing of Canio be taken as a criterion, his place in the operatic firmament is assured. Another newcomer, Helen Olheim, made a distinct hit in Carmen, singing the title role most effectively but portraying the gypsy girl with a demeanor more American than Spanish. Onofrei and Saroya were again the bulwark on whose shoulders fell the burden of upholding the company's high standard and they surpassed their previous efforts in every role they assumed.

JEAN TENNYSON WITH CHICAGO CITY OPERA

Paul Longone has signed Jean Tennyson, soprano, as a regular member of the Chicago City Opera company. The young American soprano is scheduled for several appearances in important roles during the season opening October 29.

VIRGINIA PEMBERTON RETURNS

After a tour of European countries, where she sang such roles as Mimi in La Boheme and Violetta in Traviata, Virginia Pemberton, American soprano, has returned here to rehearse the various roles she will sing with the Chicago City Opera this season.

SOLOMON LEADS NOVELTIES

Izler Solomon conducted the opening program of the Illinois Symphony Orchestra's weekly series on October 16, when Elsie Alexander, pianist, was soloist. First Chicago performances of Albert Stoessel's Concerto Grosso for string orchestra and piano and Dmitri Shostakovitch's ballet suite were featured. The first named scored instantaneous success while the latter, though receiving a splendid reading, impressed only moderately, for its ambiguous idiom has little to justify its retention in the regular repertoire. The Stoessel novelty, built on solid classical lines, deserves many hearings and with Sowerby's overture, Comes Autumn Time, was the most important item on the list. Conductor Solomon was enthusiastically greeted.

ALL-AMERICAN PROGRAM

Two of the outstanding artists appearing on the all-American program given by Rho chapter of Phi Mu Alpha at Thorne Hall, October 11, were Edward Collins, pianist, and Richard Czerwonky, violinist. Besides playing in his inimitable manner a group of his own excellent compositions, Mr. Collins collaborated with Mr. Czerwonky in admirable performances of Collins' Arabesque and several of Czerwonky's effective opuses.

RENÉ DEVRIES.

ACTIVE CHICAGO PIANIST

FRITZI SIEBACH,
Chicago accompanist, assisted Mary McCormic on tour last season. She played at the opening concert of the Beaux Arts Salon at the Medinah Club, in Chicago, recently. Miss Siebach has also been accompanist for Marta Eggerth, Viennese soprano, as well as being radio staff pianist at Station WJJD. (Photo by Maurice Seymour.)

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Koussevitzky Forces Start Boston Year

Conductor Marks Beginning of His Fifteenth Season in Hub City by Reproducing First Program—Aaron Copland's El Salon Mexico in Local Premiere

BOSTON.—With the opening concerts of the fifty-eighth season of the Boston Symphony Orchestra, the local musical season may be said to have begun on October 7 and 8. It was the beginning of the fifteenth season of the regime of Dr. Serge Koussevitzky—the longest of any conductor's term in the orchestra's history. And so there was a sentimental note to the occasion, stressed in Dr. Koussevitzky's program, which had been culled from his first two programs in America: Vivaldi's D minor concerto (arranged by Siloti), Berlioz' Roman Carnival Overture, Brahms' Haydn Variations and Beethoven's fifth symphony. The brilliant performances proved that, with the Boston Orchestra, "mid-season" has lost its exclusive meaning.

COPLAND SCORE PLAYED

The second program, given a week later, contained Aaron Copland's rousing El Salon Mexico in first Bostonian performances, the Mozart divertimento in B flat major (K. 287) and the Dvorak New World Symphony. The remarkable playing of the entire first violin section in the divertimento was of a piece with the virtuosity of the orchestra throughout the program. There was also a political overtone: Dr. Koussevitzky had admitted (through this correspondent) that he was playing the Dvorak symphony at this time out of sympathy with the beleaguered Czechs.

DON COSSACKS IN CONCERT

To open the concert-recital series of Sunday afternoons in Symphony Hall came the Don Cossacks and acrobatic Serge Jaroff on October 9. Retailing their vocal splendors in a typical Cossack program, they were greeted by a fairly large audience with tremendous enthusiasm.

LEHMANN AT WELLESLEY

A trip to Wellesley College was more than repaid on October 13, when Lotte Lehmann began the series of concerts in Alumnae Hall before a large and cordially disposed audience. The beauty of voice, warmth and tenderness and infinite compassion and humanity that are all part of the Lehmann complex were seemingly this evening at their best in a program of Lieder by Schubert, Schumann, Brahms and Wolf, with Strauss added at the end for good measure.

M. S.

Philadelphians Enter Lists Valiantly

Ormandy in Charge of Orchestra's Opening Programs, Featuring Works of Sibelius

PHILADELPHIA.—The thirty-ninth season of the Philadelphia Orchestra opened auspiciously with the regular concerts of October 7 and 8, the program being repeated for the first of the Tuesday evening series on October 11.

Eugene Ormandy conducted the program which opened with the Leonore Overture (No. 3) of Beethoven. In this, as in later numbers, the balance of tone of the orchestra was particularly good. The seldom played Schumann symphony (No. 2) in C major was given an excellent performance by the orchestra. The *scherzo* was brilliantly done. The Swan of Tuonela by Sibelius, with its haunting sadness, was also given an admirable reading and execution. Particular honors went to John Minsker, English horn, who played the solo part for that instrument with beauty of tone and phrasing. Mr. Ormandy had Mr. Minsker rise to acknowledge the applause. The closing number of the concert was Respighi's Pines of Rome, with its colorful orchestration.

The second pair of concerts, with Ormandy again conducting, held numbers of widely varying types and moods. First came the charming suite for string orchestra by Corelli (*sarabande, giga, badinerie*), followed by the Strauss tone poem, Don Juan, which was magnificently done.

Debussy's Iberia was a tremendous contrast to the preceding number, with its Spanish flavor, which still remained typically Debussyan. This work, like the others, was finely performed. Following the intermission, Sibelius' symphony (No. 2) in D major was presented.

M. M. C.

Portland Hears Return Concert of Gigli

Tenor Feted in First American Recital Appearance in Six Seasons—Plans for Restoration of Symphonic Concerts Gain Impetus

PORTLAND, ORE.—Prodigally-voiced Beniamino Gigli sandwiched a concert in the Paramount Theatre here on October 17 between his engagements with the San Francisco Opera, and in so doing, formally inaugurated Portland's 1938-39 concert season. The affair was a "first" in several respects. It was Gigli's first concert on the Pacific coast in over six years. It was the first "big" concert of this city's new season; and it was the first event of the Paramount Theater's musical series.

The years and the emergence of other fine tenors had, in the years following Gigli's last performance here, somewhat dimmed our recollections of the truly superlative qualities of this tenor's voice. But Gigli proved himself to be more than ever the consummate artist. His voice is, if possible, even more lustrous and powerful.

ORCHESTRAL PLANS

Recent developments in the symphonic sphere have practically assured that Portland will not, as has been feared, be totally without home-grown orchestral music this season. A series of symphony concerts has been announced by the local WPA music administrator, Frederick W. Goodrich. The Portland Symphony Orchestra will reassemble for a joint performance with the San Francisco Opera Ballet on November 24, with Willem van den Burg conducting. Moreover, reports emanating from the office of Herman Kenin, president of the Portland Musicians' Union, indicate that a series of Portland Symphony Orchestra concerts following the first of the new year are within the realm of possibility.

D. L. P.

Second New York Recital of Season For Elizabeth Zug

Elizabeth Zug, American pianist, who made her New York debut in Town Hall on October 9, gives a second program there on November 20. She was heard in her home town, Reading, Pa., on October 23.

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Cleveland Orchestra in Memorial Offering

Late President of Association Honored in Opening Concert—Novelties by Schönberg and Delius Led by Rodzinski

CLEVELAND, O.—Because of the recent death of Dudley Stuart Blossom, president of the Musical Arts Association, who devoted the major part of his fifty-nine years to the welfare of his home city, its altruistic as well as its cultural institutions, it was inevitable that the Cleveland Orchestra season began with a note of sadness. Dr. Artur Rodzinski played *in memoriam* the Good Friday music from Parsifal, in opening the first pair of concerts. Orchestra and audience stood in silent tribute to the man who contributed in such large measure to the existence of the Cleveland Orchestra.

Two arresting novelties formed the bulk of this first concert: Arnold Schönberg's orchestral scoring of Brahms' piano quartet in G minor and Delius' symphonic poem, Paris, the Song of a Great City. Both were acclaimed with enthusiasm. The Schönberg-Brahms work received an impassioned reading at the hands of the conductor. If it lost some of the dignified introspection of its original Brahmsian form, it more than compensated by its highly colored scoring, especially of the fiery last movement. The Paris painting was exquisitely reproduced by Rodzinski and his competent body of musicians. The Rosenkavalier waltzes of Richard Strauss brought this concert to a triumphant close.

Not merely in the contents of the ensuing programs will novelty occupy a prominent place. Sound and acoustic experts have made an intensive study of Severance Hall and have completely rebuilt its stage and rearranged the seating of the orchestra. Wings are entirely open, depth of the stage has been considerably enlarged, the tiers have been abolished, so that the orchestra is now seated on one level, with the result that there is a remarkably well blended ensemble of easy fluency and smoothly flowing vibrations.

MUSIC SCHOOL SETTLEMENT OPENING

Cleveland's musical and social elite was invited to attend formal opening of the new home of the Musical School Settlement. Edmund S. Burke practically donated his palatial home to this organization, which has a large faculty and an exceedingly large enrollment under the directorship of Emily McCallip whose devoted work has enlarged the scope of the school materially.

BERYL RUBINSTEIN'S RECITAL AT CLEVELAND INSTITUTE

Although summer weather has taken a renewed lease on life, conflicting somewhat with our early concert season, we have heard and enjoyed a piano recital by Beryl Rubinstein at the Institute of Music. Applauded by a capacity house, Mr. Rubinstein offered Brahms' cappriccios and ballades, Beethoven's variations on a Russian Dance, Schumann's F sharp minor sonata, etudes by Rachmaninoff and Stravinsky and the Kuenstlerleben Transcription of Godowsky. R. H. W.

Seattle Concert Year Opened by Karle and Schmitz

SEATTLE, WASH.—Artists of national repute who have appeared in solo recitals this season thus far include Theo Karle, tenor (accompanied by Arville Belstad, Seattle accompanist), and E. Robert Schmitz, pianist, both of whom offered programs that because of their genuine musicianship, expertly projected, delighted their listeners.

Opening the season for the Ladies Musical Club, Helen Louise Oles and John Hopper, duo-pianists, were heard in concert October 10. They were greeted by a S.R.O. audience. This performance greatly enhanced the already enviable reputation this team has achieved in the past two and one-half years. Marjorie Douglas, soprano, with Aubry Knoff at the piano, contributed a beautiful group of songs by Donaudy, which were deeply appreciated. M. S.

GLENN DARWIN

BARITONE

ACCLAIMED AGAIN AT THE WORCESTER FESTIVAL

Glenn Darwin, whose baritone voice impressed Festival-goers in two previous programs, scored another success in the role of the unhappy Count Monterone... —*Tyra Lundberg Fuller, Worcester Telegram.*

Darwin was the only singer at the Worcester Festival to be heard in as many as three roles, each of which received critical praise. . . —*Lowell Evening Leader.*

Mr. Darwin set a perfect pace in timing and clarity. . . —*Worcester Telegram.*

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RADIO HIGHLIGHTS

Dialed by H. A. S.

To paraphrase Browning, "all's right with the world," for **John Barbirolli** and the Philharmonic have returned. Which is by way of saying that the CBS Sunday afternoon broadcasts from New York's Carnegie Hall resumed on October 23, **Sibelius** dividing consideration with Mozart, Beethoven, Weber and Stravinsky. A novelty was the Mozart, which the conductor discovered last summer in the British Museum in its original form. **Deems Taylor** again is the informative commentator.

In passing, of course another conductor —his name, we believe, is **Toscanini**— also returned but of that **Leonard Liebling** has much to say elsewhere.

NBC brought the first of **Dr. Howard Hanson's** annual symposium of American Orchestral Music on October 20 with first performances of works by **Kent Kennan, Bernard Rogers, Robert McBride, Wayne Barlow, Mary Howe** and **Paul Beckhelm.** The Rochester Philharmonic Orchestra gave careful attention to its conductor.

That indefatigable tenor, **Richard Crooks,** not only appeared with the Ford Sunday Evening Hour, under **Iturbi's** direction, but sang a group of songs selected from some 300 with **Alfred Wallenstein's** Firestone ensemble.

Two especially interesting programs have been offered of late by **Lucille Manners.** Her October 14 list ranged from the Carmen Habanera to Gershwin's The Man I Love, while the following week Stephen Foster and Romberg were among the composers offered by this colorfully toned vocalist. **Dr. Frank Black** and the orchestra furnished able assistance.

Ebe Stignani, Italian soprano, following a guesting on the **Bob Burns** hour in which nervousness marred her tonal offerings, was heard in the San Francisco Opera Company's broadcast of Cavalleria Rusticana. Among those in support, provided by **Gaetano Merola,** who also conducted, were **Doris Doe, Thelma Votipka** and **Carlo Tagliabue,** heard in the Metropolitan broadcasts. NBC carried the opera.

The October 17 offering of the Curtis Institute of Music over CBS presented **Florence Kirk,** soprano, and **Richard Purvis,** organist, promising young artists.

WJZ on October 28 and 29 presented the active **Milton Kaye** in a new role; this time in two-piano numbers with **Sandra Levitzki.**

The Metropolitan Opera Auditions of October 16 found **Giovanni Martinelli** discussing incidents of his debut. **Anna Schramm,** soprano, and **Edouard Grobé,** tenor, made their bids for future engagements at Thirty-ninth Street. **Wilfred Pelletier** again was *a baton.*

Speaking operatically, the Radio Music Hall offering of the same date was Traviata in abbreviated form with **Rosemarie Brancato, Jan Peerce** and **Robert Weede** in the leads and **Erno Rapee** and the Music Hall Symphony Orchestra in support.

Mozart music engages the activities of **Josef Wagner,** pianist, in his WQXR series. **Nina Quartin,** coloratura soprano, **Bernard Gabriel,** pianist, **Jacques Gordon,** violinist, and **Rosa Low,** soprano, were recent visitors to its airways.

With festival engagements over, **Glenn Darwin,** Metropolitan Opera baritone, has resumed his weekly NBC programs.

Margaret Speaks, soprano, refreshed by a brief vacation, sang a varied list on October 17 in her inimitable style with the **Wallenstein** orchestra.

From radio to concerts goes **Felix Knight** to appear on November 14 at Scranton, Pa.

Which came first for artists, the radio or concerts and opera?

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MUSICAL COURIER
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LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago), IRVING SCHWERKÉ (Paris)...Associate Editors
J. ALBERT RIKER.....General Representative

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NEW YORK NOVEMBER 1, 1938 No. 2974

The centenary of Bizet's birth, on October 25, reminds one that he wrote other works than the L'Arlesienne Suite and perennial Carmen.

—o—

Philadelphia Appeals

A distress signal has been sent out by the management of the Philadelphia Orchestra. Its journal to subscribers states that the ensemble "is in grave danger because it is 'taken for granted.'" As this bulletin is edited by Alfred Reginald Allen, manager of the orchestra, its information may be considered authentic. There is doubtless no intention to alarm the general public, but there is a clear warning that a financial campaign is, as the doctors say, "indicated."

The situation is discussed with disarming frankness in the paragraphs that follow. The point is made that, since its endowment fund drive in 1922-23, the Philadelphia Orchestra "has not solicited a single dollar of private contribution for maintenance." The Philadelphians who have contributed to the ensemble since that time have considered the orchestra "self-supporting and no longer in need of assistance." The fact is that "season subscriptions—particularly in the Saturday evening series—have declined in direct proportion to the rise of . . . competing diversions. . . . In the lean years after 1931 income from concert attendance and from the endowment fund has fallen to such a point that the orchestra is running at a deficit. Almost every year since, expenses have exceeded income—until it faces its current season with an accumulated deficit of just under $100,000, not including the year's estimated loss."

Looking over the general symphonic field in the United States, the writer says: "The annual subscription and box-office receipts of the largest symphony orchestras in this country fall $100,000 to $150,000 short of meeting each one's yearly expenses. This deficit from ticket sales may be reduced by three outside sources of income, none entirely dependable: endowment fund income; phonograph record royalties, and broadcasting fees. . . . In private contributions lies the sole security of symphony orchestras. Such support is born of civic pride and of personal devotion. It must be strongest when need is greatest. In Europe, contributions most often take the form of governmental subsidy. In America, private contributions toward annual maintenance funds are the rule. . . ."

An interesting correlation is made between the financial status of the Philadelphia Orchestra in recent years and the artistic standing of the ensemble. The point is made that in the year 1936-37, when there was a financial surplus of $5,000, the orchestra was ranked (by whom or under what form of comparison is not stated) "best in the country." There are perhaps other considerations influential in determining the artistic results obtained by any organization, but in general it is understandable that the best players, soloists and conductors cannot be obtained without salaries commensurate with their importance in the musical world.

The various implications of this candid statement on policy of one of our major orchestras are too numerous to be gone into here. But it would seem to behoove the citizens of Philadelphia to rouse from the state of complacent acceptance of their fine musical unit and take steps to assure its future welfare.

—o—

Sir Landon Ronald

In a summation of the place occupied by Sir Landon Ronald, prominent British composer, conductor and educator, who passed away recently, H. Saxe Wyndham gives an engaging word-picture as well as an affectionate tribute to this musical figure. The obituary article, published in the Musical Times, recreates in living colors the particular late Victorian and Georgian *milieu* in which his chief work was accomplished. Vocalists in the United States who have found his songs, O Lovely Night and Down in the Forest, enduring items in their repertoire, will welcome this further glimpse of a genial personality revealed in his memoirs, Variations on a Personal Theme.

"It would be untrue to say of Landon Ronald," writes Mr. Wyndham, "that he was beginning to be forgotten by the world of music. But there must be a good sprinkling of young people among the audiences at Queen's Hall for whom he was a figurehead of a past generation. Certain it is that mention of L'Enfant Prodigue, the New Symphony Orchestra, or the Promenade Concerts at Birmingham would hardly stir any chord of memory. And with the passing of the vogue of the 'drawing-room ballad' even the fantastic popularity of A Little Winding Road, O Lovely Night, and even the more celebrated Down in the Forest would hardly avail to stir the new generation. Yet Ronald was not an old man; he fell short of the life of his father (of Cheer, Boys, Cheer fame) by more than twenty years. It is little more than a decade since he was conducting in Glasgow or Liverpool one week, and the Albert Hall soon after, making witty speeches, presiding over banquets for the Musicians' Club, smoking a big cigar, exuding good fellowship and hospitality, chaffing Beecham, taking a hand at cards at the Savage or Constitutional, telling funny stories against himself, writing his reminiscences of the great days of Gus Harris, the de Reszkes, Nellie Melba and Lassalle, or bowing with immense dignity before the hurricane of applause that greeted his familiar form in the conductor's rostrum.

"Whether if his health had been better, or his inclination had not led him to accept a not very highly-paid post at the Guildhall School of Music, his last thirty years of life would have secured him a world-wide reputation it is futile to inquire. Many first-rate judges and critics would not hesitate to say that he sacrificed such a probability. But it must be conceded that no mere consideration of *otium cum dignitate* would have attracted such a vital personality as Landon Ronald. . . .

"One of the outstanding traits of his character was his reverence and admiration for his old master, Sir Hubert Parry. He was wont to say that long after he himself had become a brother Principal of a great school he felt it difficult and slightly embarrassing to meet his old chief upon equal terms. His catholicity of taste could be judged by his warmly-spoken remark during the run of Show Boat at Drury Lane, speaking of the immense vogue of Ole Man River, that he 'only wished he had written it.'

"Above all things, Ronald was a dyed-in-the-wool Briton. More, he was the perfect type of Londoner. His tastes in food, in clothes, in holiday resorts, in humor, in amusement were those of the later nineteenth-century London. Foreign travel for pleasure held but little attraction for him. It took his brother Henry Russell (who predeceased him but a short time ago) years to persuade Ronald to visit him at Monte Carlo, which he had made his home for many years. Henry painted glowing pictures of the lovely climate and continual sunshine, until at last Landon capitulated and took the Blue Train to the South. He was careful to tell the *wagon-lit* attendant not to pull up his carriage blind until he had dressed, and then he would pull it up himself and drink in the wonderful scene, and it fell out that upon touching the blind it sprang up to reveal a thick fog and cold drizzle as the train drew into Marseilles, and so one more of his lifelong prejudices in favor of an English holiday resort such as Eastbourne was confirmed."

For Americans, there is an added tie in the fact that Henry Russell served as manager of the Boston Opera Company during its brief but brilliant career. Thus, the influence of a single British musical family was widely extended throughout the English-speaking world. The passing of Ronald closes an interesting saga of musical endeavor informed by high ideals, which left their mark on many who came in contact with them.

—o—

Aux Armes, Citoyennes!

A Committee for the Recognition of Women in the Musical Profession has recently launched a vigorous campaign to claim equal rights with men for the gentle sex (so-called) in securing membership to symphony orchestras and other musical groups.

Not long ago the committee of the group met in executive session at its New York headquarters to draft an appeal to women's organizations, "whose cooperation will be sought in support of their contention that in selecting orchestral personnel no sex discrimination should be tolerated by subscribers."

The committee meeting was to be followed by a mass assemblage at Steinway Hall on October 14. It is planned to give a series of teas at which the aims of the organization are to be explained to interested groups, among which, it is expected, the New York League of Business and Professional Women and the New York State and City Federations of Women's Clubs will be numbered.

The eight hundred organized women artists in New York City alone are, it seems, demanding an end to discriminations against them by their brother artists. They have proposed a heroic ordeal—nothing less than a sort of "blindfold" test in which they would hide their charms behind screens at auditions with men, the winners to be chosen solely on the basis of musical ability and performing skill. More: the ladies have declared their willingness to make a supreme sacrifice—discard the allurements of conventional evening dresses, which some conductors may consider a jarring note in their carefully planned ensembles, and substitute a form of simple black and white costume approximating to male formal clothes.

The embattled distaff coterie has musical scripture with which to justify its demands. Leopold Stokowski is said to have declared that the barring of women from many symphony orchestras is "an incomprehensible blunder." Perhaps, aided by some good stump-speaking and propaganda, the days of this shortsighted procedure are numbered. It would seem wholly absurd to continue it.

VARIATIONS

By Leonard Liebling

A Golden Jubilee of high significance arrives when Moriz Rosenthal gives his celebratory recital at Town Hall on the evening of November 13 and reminds New York that he made his 1888 American debut in that city just a half century ago.

Then in the full zest and fire of his twenty-six years, already a pianist of renown throughout Europe, and undoubtedly the greatest technician of the time, his Steinway Hall premiere created frenzied enthusiasm with the public and won superlative commendation from the critics.

Those who were present at the recital have described the fascination and amazement of the listeners, many of whom climbed atop the seats the better to see the marvels executed by Rosenthal when he ended with Liszt's Don Juan Fantasia in a welter of flying wrists, thundering chords and irresistible virtuoso temperament. He instantly became the lion of the season and sold out the rest of his concerts to the last standing place.

In 1888, Rosenthal had been just ten years a graduate of the Liszt studio in Weimar, whose best disciples were sweeping Europe triumphantly with a style of pianism previously heard only from that master himself. America had known none of them until the advent of Rosenthal, even though it responded eagerly to the delicate art of Thalberg in 1856, and to the dramatics and golden tone of Rubinstein in 1872-73. The latter was the pioneer in our land, of the "grand manner" and the "orchestral" type of piano performance, but he never succeeded in carrying virtuosity to the extreme heights achieved by Rosenthal.

The latter's subsequent career is too well known to need recapitulation at this moment, for generations of American music lovers are still living who fell under his spell during the many tours he made in this country. In their memories linger recollections of Rosenthal's supernal playing of the Schumann fantasie and symphonic etudes, Liszt's rhapsodies, Paganini-Brahms variations, the major sonatas of Beethoven, the outstanding music of Chopin, the chief concertos classical and romantic, and his own adaptation of the waltzes of Johann Strauss.

Only last year, at the age of seventy-five, Rosenthal returned to New York after an all too long absence, again delighted his faithful admirers, and astonished the younger auditors who had not heard him before. His technical mastery was as impressive as his mellowed musicianship. He must have been touched with the ardent reception by the throng at his opening recital in Town Hall, and happy to read the praise extended by the newspaper reviewers.

A packed house will greet him there on November 13, with a number of eminent musicians serving as a committee of honor. On the evening of November 7, The Bohemians are tendering a reception to Rosenthal, and he faces also a number of private entertainments to make his Golden Jubilee a full experience. Not many artists have enjoyed fifty years of such intensive activity and such unvaried success. Both seem to beckon to him for a long time to come.

* * *

My recent remarks about a piano piece called Chopin in the Citrus Belt, bring the attached acknowledgment from the composer: "I should like to express my appreciation of your very generous comment in Variations on my brainstorm. In the past I have had the pleasure of hearing you give 'standard' (A.S.C.A.P. term) performances on the piano. When your sciatica is better, I hope you'll be interested in becoming an orange virtuoso. By the way, I understand that there are quite a few of them—among them, Myra Hess, Ernest Schelling, Damrosch and Heifetz.

"A friend wrote me recently from California asking me what I could do with an eggplant. However, I think I shall rest content with my pioneer effort on behalf of the orange. I am, with renewed thanks, sincerely yours, Edward Harris."

* * *

Thanks to the kindness of James Levey, first violin of the Hart House String Quartet, our Wrong Captions editor—and Toscanini—gets a laugh from the appended example, via the Daily Times of Moncton, Canada (October 11, 1938):

Life Threatened

A plot against the life of Fred Orpen, of Toronto, secretary-treasurer of the Metropolitan Racing Association, was revealed by a strange man to Mr. Orpen's secretary. Police are searching for the man whose identity was revealed by a police picture picked out by the secretary.

* * *

Erudite Samuel R. Gaines, of Boston, sends a quotation from Immortality by Hermann Keyserling, and says that "it strikes me as being fine, solid stuff to copy for your readers." The suggestion is a good one, so let the presses run:

The concluding lines of Faust, the immeasurable significance of which every man divines, Goethe himself probably did not understand.

They may have shaped themselves in the mind out of pure sound-association; they came to him like music, harmonious and mysterious. Face to face with the ultimate deeps, music alone is capable of expression; thought gives way, and speech is hushed.

And feeling passes into thought,
And thought becomes a feeling.

The deepest truth is ever the one which is unuttered, and the greatest truths are those which stand on the dizzy verge of the inconceivable, and yield to the soul foreshadowings of a stupendous enigma.

Mr. Gaines adds: "The whole of Keyserling's new book (1938) is marvelous. Not that I am so interested in problems or discussions on Immortality (of which we perhaps may know nothing) but the writing of K. drips music, and is so refreshing. . . . I had a curious experience the other day. In a local auction place, the whole of Karl Muck's Boston belongings were put up for sale. Everything looked so familiar, as I remembered it in his home at 50 Fenway. Even his baton was sold. . . . Among the pictures was one of K. M., as a child, sitting in his mother's lap. I suppose the child was less than two years old—but looked forty. Such is genius. I was held, arrested, and wish now that I had bid for and received the picture. Unmistakably Muck as I knew him. Two years old and looking ageless. And remarkably like Wagner."

* * *

From Rio de Janeiro, impresario Charles L. Wagner receives the attached affecting communication:

Rio de Janeiro
August 24, 1938

Dear Sir.

We desire to inform yourselves that, we are establishing our "Booking Service," for "Acts, Shows, Singers, Dancers, Novelties, Orchestras, etc. etc." to be presented in our Casinos, Night Clubs, Theatres, Broadcastings, etc.

As we are supplying musical material to such customers, we are very well introduced amongst them, and we are quite sure to can obtain good contracts, bringing mutual profits.

Please, be so kind enough to forward us, your best offers, accompanied by photos, critics, programs, and every detail possible, and give your carefully attention to only submit "first class line."

At present, are acting in our country, such artists, as: (Singing Babies) Berry Brothers—Lily Lamp—Miss Paris 1937—Townsends—Cotton Club Orchestra—Max Bergere Orchestra—Lucienne Boyer—Lily Pons, etc. For that reason, you may verify that there is no use to work with any other line than "first one."

We are in position to secure contracts, for Brasilian Typical Numbers, Orchestras, etc. and we believe the same would have success in the States, acting in Theatres, Casinos, Clubs, Broadcastings, etc.

At your request, we shall send photos, details, terms, etc. Trusting to hear from you very soon (by Air-Mail if possible,) we beg to remain, Dear Sir,

Yours truly
ORGANISACAO MERCURIO

The Organisação Mercurio announces itself as being Importadora, Exportadora, Representante and Commissaria in the field of entertainment.

* * *

Wasn't it Rafael Joseffy who said a long time ago that the handshake of the soloist and conductor at a symphony concert is like that of the contestants at the beginning of the last round in a prize fight?

* * *

In Germany the Siegfried Line forms the string of fortifications defending the Nazi-Franco border. In America, the Siegfried Line forms in front of the Metropolitan Opera House whenever Lauritz Melchior sings the role of that hero.

* * *

The year's prize for Wrong Captions and descriptions goes to the San Francisco News (September 30) for the attached.

Observe how youthful Strauss has grown since the advent of the invigorative Führer; and fancy how extremely accommodating it was on the part of Richard II to make that long journey to San Francisco just to play excerpts from Hofmannsthal's score for the lecture by Smith.

RICHARD STRAUSS. CARLETON SMITH.
At the opening lecture of the San Francisco Opera Guild, Monday night in the St. Francis Hotel's colonial ballroom, Mr. Smith, New York music critic, will appear in the role of commentator. Richard Strauss will play Hugo von Hofmannsthal's "Elektra," which Mr. Smith will explain. The young Viennese conductor and pianist, Erich Leinsdorf, will play excerpts from Debussey's "Pelleas et Melisande."

I have been peregrinating the past few days and have sighted your friends in many different and curiously intriguing groups.

Take, for instance, the contact I made on the corner of Fifty-sixth Street and Seventh Avenue when I inadvertently met (somewhat to their discomfiture) the firm of Willmore and Powers (Arthur and Rhea) walking in deep conversation with Constance Hope and Jean Tennyson. Can it be that Jean is to be managed by Willmore and Powers? I suspect—though I have nothing to base this suspicion upon except intuition—that the foursome had just emerged from a conference with Estelle Liebling, Jean's mentor, who lives right around the corner on Fifty-fifth Street.

* * *

Also I spied Leon Barzin hiding away in a dusky corner of the Russian Tea Room in deep converse with an unknown gentleman of definite financial aspect. Can it be that Leon, not completely content with two orchestras (the Hartford Symphony and the National Orchestral Association) to command imperiously, is scouting for another?

* * *

En passant may I say that the atmosphere of the Russian Tea Room, despite its *décor* on walls, ceiling and waiters, has shifted from Slavic to Teutonic? Every other overheard word from the *habitués* is in German and all the Viennese and Berlin refugees congregate there to sup *Borsch*.

* * *

Returning to my musical voyage on the uncharted seas of Manhattan tonal intrigue, I spied John Barbirolli making himself very inconspicuous in a parterre seat at Carnegie Hall during the recent Philadelphia Orchestra concert. After Ormandy's reading of the Schumann symphony he departed as mysteriously as he came.

Also, Arthur Judson was much in evidence. Can it be that Mr. Judson is about to resume management of the Quaker City orchestra and help it to pull out of its financial deficit?

Pleasantly observed at this event were the familiar faces of Bruno Zirato, Mr. and Mrs. Philip James, the Albert Stoessels, Julian Seaman, Samuel Chotzinoff, Ernest Hutcheson, the Jacques Gordons, Olin Downes, Lawrence Gilman as well as the customary dowager coterie in curious clothes of uncertain epoch.

* * *

Trotting gaily up Fifty-seventh Street during the Indian summer weather, I sighted the following musical steeds: Frieder and Rosita Weissmann, Dorle Jarmel, Ruth O'Neill, Margaret Walters, Florence Turner Maley (at midnight with a group of friends), and Freddie Schang (intent upon an errand that must have been "big" business).

* * *

Discovered in another noon-day hideout, The Round Room on Fifty-sixth Street, I pounced upon Vladimir Golschmann lunching with Horace Johnson and within ear-shot Jack Salter entertaining his bride.

* * *

That lusty musical infant, the Philharmonic-Symphony League, whose baptism I attended last fall, had an enormous one-year-old birthday party at The Plaza on October 19.

Attended by his god-parents, Mrs. John T. Pratt, Mrs. Vincent Astor, Arthur Judson and Marshall Field, the hundreds of guests ate and drank in his honor. Even Uncle Joseph Schuster got out his cello and played tunes for the baby's entertainment and Cousin Anna Kaskas sang ditties for his pleasure. The League baby got very excited and clapped wildly.

Aunty Pratt, Aunty Astor, Uncle Barbirolli and Uncle Sokolsky offered toasts in his honor and briefly told tales about his first year's accomplishments. It seems that though Master League started life as a five hundred member, he now weighs over 1,200 members, and within the next few months his enormous family expects him to gain several hundred more members.

Plans for his education were announced, including concerts for his entertainment and lectures for the development of his tonal precocity.

Among the guests at the huge birthday fete I saw Grace Leadenham Austin, Aaron Baron, Marion Bauer, Grena Bennett, Harriette Cady, Kitty Cheatham, Frances Eaton, the Paolo Gallicos, George Gartlan, Mrs. Charles Guggenheimer, Mr. and Mrs. Eugene Helmer, Francis Perkins, Mrs. Leonard L. Hill, Mrs. Christian R. Holmes, Dorle Jarmel, Florence Foster Jenkins, Horace Johnson, Miles Kastendieck, Pierre Key, William King, Felix Labunski, Mrs. Meredith Langstaff, John Majeski, Ruth O'Neill, Ada Cooper, Mr. and Mrs. George King Raudenbush, Mrs. Moriz Rosenthal, Marion Rous, Mrs. Eugene Coleman Savidge, Mrs. Joseph Schuster, Julian Seaman, Nora Shea, Margaret Sisson, Mrs. Frederick Steinway, Mrs. Lawrence Tibbett, Maurice van Praag, John Woolford and Mrs. Eugene Worden.

(Cartoon by Bo Brown)

"When we buy that grandfather's clock, you'll have to turn your trombone in on a flute!"

I SEE THAT

Erica Morini, violinist, Beveridge Webster, pianist and John Brownlee, Metropolitan Opera baritone, arrived in New York on October 19 on the SS. Champlain.

* * *

Fritz Kreisler, violinist, and Sergei Rachmaninoff, pianist, arrived in New York on October 18 on the SS. Queen Mary.

* * *

Edwin Grasse, violinist-composer-teacher, has reopened his New York studio for the fall term.

* * *

James A. Brown Tuthill, director of the Tuthill School for Oratorio, presents Gounod's Redemption at Wurlitzer Hall, New York, on November 5.

* * *

Elisabeth Schumann offers her annual Town Hall, New York, recital on November 13 with Leo Rosenek at the piano. The latter is now a member of the Curtis Institute faculty.

* * *

Alfredo de Saint-Malo, South American violinist, on November 30 gives his first New York recital since 1931 in Town Hall, with Ralph Angell at the piano.

* * *

Kate S. Chittenden has resumed activities, including her Music Appreciation Lectures, Interpretation Series (Normal Playing Class) private instruction and classes for young performers.

* * *

Grace Castagnetta, pianist, plays Beethoven's G major concerto at the New York Federal Theater under Albert Stoessel's direction on November 20.

* * *

Gustavo Carrasco, tenor, on November 29 will appear at a concert in Milan. He has been studying in Naples but plans to return to America this winter.

* * *

Ernest Schelling, pianist-conductor-composer; Jan Smeterlin, pianist; René Maison, Metropolitan Opera tenor and Mrs. Maison; Emile Baume, pianist and Frieda Hempel, soprano, arrived in New York on October 25 on the SS. Ile de France.

Civic Players Give Detroit Programs

Two Concerts of Saint-Saëns' Music Led by Valter Poole—Ballet Caravan Stages Native Novelties

DETROIT, MICH.—Valter Poole, talented conductor of the Detroit Civic Orchestra, presented an evening of music by Saint-Saëns for a packed house on September 24. It was repeated a week later. The event was sponsored by the Detroit Institute of Arts and the Club Amical Français in the Auditorium of the Institute of Arts. Mark Gunzburg was an able and brilliant pianist in the fourth concerto, and the Africa Fantasy. In the third symphony Mr. Gunzburg was joined by Benjamin Fogel and Ole Foerch at the organ. In the prelude to Le Déluge the violin solo was played by Hubert Endres, concertmaster. Throughout the program Mr. Poole directed with fine musicianship and authority and the orchestra showed that it has made strides under his leadership.

The Civic Orchestra has announced a winter series of concerts to be given in the Auditorium of the Cass Technical School. A special feature will be many first Detroit performances. Soloists include Mischa Kottler and Edward Bredshall, pianists; Eugene Conley, tenor; Winnifred Heidt, mezzo-soprano; and the Detroit A Capella Choir (Arthur Luck, director).

The first recital of the new season in Orchestra Hall was given on October 7 by Frederic Sharron Summers, twelve-year-old pianist. It was an ambitious program ranging from a Bach prelude and fugue in E flat minor through the Appassionata Sonata of Beethoven, to the Gnomenreigen by Liszt. Frederic showed himself to be the talented child he was heralded to be.

On October 12 the Detroit Town Hall presented the Ballet Caravan at the Fisher Theater. Three ballets were given, the first Promenade, a classic ballet in one act to the music of Les Valses Nobles et Sentimentales by Maurice Ravel. The second was Filling Station, with music by Virgil Thomson, and the third Yankee Clipper, music by Paul Bowles. The two-piano arrangements of the music were made by Trude Rittman. Ballet Caravan provides an excellent entertainment, with colorful costumes, interesting conception of theme and good execution.

Among the briefer items of interest in the musical activities of Detroit one notes that Emma Lola Cadle, pianist, has been engaged for concerts in Chicago, Pittsburgh and Syracuse. Dr. Francis L. York of the Detroit Institute of Musical Art is to give a series of lectures on music appreciation for the library staff, in the assembly room of the main library. M. E.

Music in London

(*Continued from page 7*)

It is not often that one is privileged to hear such a display of virtuosity as Virgil Fox, young American organist, gave at his recital at St. John's Church, Holland Road. A testing example for foot work was provided by Perpetuum Mobile by Middelschulte. The work struck me as a frank exercise in organ technic and as such it was truly remarkable. Fox was also excellent in French music by Marcel Dupré and Tournemire, Bach's G minor fugue, and César Franck's chorale in A minor, all limned on a large canvas which threw their characteristics into bold relief. The entire recital was a remarkable experience, which it is hoped will be repeated at an early date.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Tuesday, November 1
Mary Bothwell, soprano, Town Hall (E)
John Powell, pianist, Carnegie Hall (E)

Wednesday, November 2
Douglas Moore, lecturer; Ernst Victor Wolff, pianist, Town Hall, 5:30
Frank Sheridan, pianist, Town Hall (E)
Silvio and Isabel Scionti, two-pianists, Carnegie Hall (E)

Thursday, November 3
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 4
Philharmonic-Symphony Society, Carnegie Hall (A)
Bruce Boyce, baritone, Town Hall (E)

Saturday, November 5
Byrd Elliot, violinist, Carnegie Hall (A)
Ethel Bartlett and Rae Robertson, duo-pianists, Town Hall (A)
Budapest Quartet and Benny Goodman, clarinetist, Town Hall, 5:30
Victor Chenkin, diseur, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Millicent Gruler, soprano, Steinway Hall (E)

Sunday, November 6
Philharmonic-Symphony Society, Carnegie Hall (A)
Marjorie Lawrence, soprano, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Helen Teschner Tas, violinist, and chamber orchestra, Town Hall (E)
Pietro Milana, tenor, Carnegie Hall (E)

Monday, November 7
Carroll Glenn, violinist, Town Hall (A)
Frank Bishop, pianist, Carnegie Hall (E)

Tuesday, November 8
Philadelphia Orchestra, Carnegie Hall (E)
Roland Hayes, tenor, Town Hall (E)

Wednesday, November 9
Carleton Sprague Smith, lecturer, and wind ensemble, Town Hall, 5:30
Jascha Heifetz, violinist, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (E)

Thursday, November 10
Hazel W. Miles, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 11
Philharmonic-Symphony Society, Carnegie Hall (A)
Georgia Graves, contralto, Town Hall (A)
Orrea Pernel, violinist, Town Hall (E)

Saturday, November 12
Sergei Rachmaninoff, pianist, Carnegie Hall (A)
Giorgio Ciompi, violinist, Town Hall (A)
Budapest Quartet and Rosalyn Tureck, pianist, Town Hall, 5:30
John Carroll, baritone, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, November 13
Philharmonic-Symphony Society, Carnegie Hall (A)
Julius Katchen, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Moriz Rosenthal, pianist, Carnegie Hall (E)
Elisabeth Schumann, soprano, Town Hall (E)

Monday, November 14
Elsa Baklor, soprano, Town Hall (A)
National Orchestral Association, Carnegie Hall (E)
Beethoven Association, Town Hall (E)

Tuesday, November 15
Kirsten Flagstad, soprano, Carnegie Hall (E)
Trio of New York, Town Hall (E)

Wednesday, November 16
Benjamin Grobany, tenor, Town Hall (A)
Curt Sachs, lecturer; Helen Teschner Tas, violinist; Ernst Victor Wolff, harpsichordist, Town Hall, 5:30
Povla Frijsh, soprano, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Thursday, November 17
Boston Orchestra, Carnegie Hall (E)

Friday, November 18
Philharmonic-Symphony Society, Carnegie Hall (A)
Leonard Shure, pianist, Paul Tortelier, cellist, Town Hall (A)
Maria Safonoff, pianist, Carnegie Hall (E)

Saturday, November 19
Philharmonic-Symphony Society, Young People's Concert, Carnegie Hall (M)
Boston Orchestra, Carnegie Hall (A)
Gerald Tracy, pianist, Town Hall (A)
William Primrose, violist, Budapest Quartet, Town Hall, 5:30
Adolf Vogel, bass-baritone, Town Hall (E)

Sunday, November 20
Philharmonic-Symphony Society, Carnegie Hall (A)
Daniel Ericourt, pianist, Town Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Elizabeth Zug, pianist, Town Hall (E)

Monday, November 21
Catherine Reiner, soprano, Town Hall (A)

Tuesday, November 22
Philadelphia Orchestra, Carnegie Hall (E)
Edvard Moritz Orchestra, Town Hall (E)

Wednesday, November 23
Arnold MacLeod, pianist, Town Hall (A)
Aaron Copland, lecture-demonstration, Town Hall, 5:30
Lolita Gainsborg, pianist, Town Hall (E)
John Charles Thomas, baritone, Carnegie Hall (E)

Thursday, November 24
Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 25
Philharmonic-Symphony Society, Carnegie Hall (A)
Luboshutz-Nemenoff, duo-pianists, Town Hall (E)

Saturday, November 26
Myra Hess, pianist, Town Hall (A)
Michyjlo Holynski, tenor, Town Hall (E)

Sunday, November 27
Olga Averino, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New Friends of Music, Kolisch Quartet, Town Hall, 5:30
Cyra Abend, songs, Steinway Hall (E)
John Dembeck, violinist, Town Hall (E)

Monday, November 28
Emanuel Feuermann, cellist, Carnegie Hall (E)
Marjorie Beeby, mezzo-soprano, Town Hall (E)

Tuesday, November 29
New York Women's Symphony Orchestra, Carnegie Hall (E)
Roger Aubert, pianist, Town Hall (A)
Musical Art Quartet, Town Hall (E)

Wednesday, November 30
Alfredo de Saint-Malo, violinist, Town Hall (A)
Marcia Davenport, lecturer; Theodate Johnson, soprano, Town Hall, 5:30
Rosa Ponselle, soprano, Town Hall (E)

New York Concerts

(*Continued from page* 10)

verve and vivacity, several contrasted groups of Far Eastern, European and Latin American numbers, providing an exuberant account of their rich and highly varied contents. The audience was attentive and warm in its applause.

Lucienne Delforge A first New York appearance by Lucienne Delforge, youthful French pianist, who has studied at the Paris Schola Cantorum, was made in a Town Hall recital composed predominantly of Gallic music. It opened unconventionally with a Debussy group, including the suite Pour le Piano, Claire de Lune and L'Isle Joyeuse. In these the pianist demonstrated a pleasing, musical tone and light suppleness of touch, though dynamic variety was less conspicuous. In her playing of Franck's Prelude, Aria et Final, depth of feeling and mastery of larger form was not as notable as facility in the smaller *genre* pieces. Ravel's Tombeau de Couperin, pleasant trifles by Poulenc, Roussel and Pierné, led to the weightiest item, Schumann's Etudes Symphoniques. Miss Delforge has evident sympathy for French music, but some rhythmic uncertainty marred her efforts to cope with the more ambitious works. Her talent is one, however, that may develop with general technical growth. The audience was appreciative and asked encores.

OCTOBER 13

Alexander Harsanyi A competent violinist and serious musician is Alexander Harsanyi, who appeared in an evening program on this date in Town Hall. With Wolfgang Rebner at the piano, the Hungarian artist presented a list in which the classics mingled with his own nationalistic composers. Two novelties, Leo Weiner's Lakodalmas, and the Bartok-Orszagh Hungarian Folk Melodies were programmed, as well as Dohnanyi's C sharp minor sonata (op. 21), Bach's suite in F minor and Mozart's A major concerto. The violinist displayed accurate intonation, good tone, musicianly phrasing but an academic approach to his entire list with the exception of the Hungarian episodes, wherein mood and color, that might have been used in some of the other items, for the first time appeared. The contrast was too marked. Mr. Rebner was a forceful associate.

OCTOBER 14

Henry Jackson Vigorous enthusiasm for his formidable list marked work of Henry Jackson, young American pianist, who made his debut in a Town Hall program on this evening before an approbative audience. His program embraced the Bach fantasia and fugue in A minor, the B minor scherzo of Chopin, Beethoven's thirty-two variations in C minor, the B minor sonata of Liszt and more recent music by Ravel, Poulenc and Szymanowski. Mr. Jackson disclosed an apparent inexhaustible amount of energy and played, generally, with deftness and technical clarity. His pianism is heroic in style and a more contrasting tonal palette might have been advantageous. His *brio* was particularly evident in the Liszt.

OCTOBER 15

Mack Harrell An all-Germanic program was ably offered at a matinee recital in Town Hall by Mack Harrell, young Texas baritone. Unusual musicianship was disclosed in a list which opened with extracts from two Bach cantatas, in which Coenraad V. Bos, pianist, and Dorothy Minty, violinist, assisted. The former was the competent accompanist throughout the program, which also included Schubert's Fragment from Aeschylus, six Brahms songs and five of Hugo Wolf, as well as more Schubert offerings. Mr. Harrell's singing was marked by intelligence both of the language and the particular items. His voice is clear and resonant and especially adaptable to the declamatory style. In the Bach he sang with notable fervency and earnestness, successfully achieving the intent of Hier in meines Vaters Statte. Polished phrasing, stylistic interpretation and ease of vocal production marked his singing, which was enthusiastically received by a large audience.

OCTOBER 16

Katherine Bacon Intelligent musicianship is always on display when Katherine Bacon plays, and her program on this Sabbath afternoon in Town Hall was no exception. The pianist started proceedings with two Bach-Busoni choral preludes, of contrasting moods and revealed aptly in this manner, before offering a meticuously

(*Continued on page* 22)

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New York Concerts

(*Continued from page* 21)

conceived and seriously offered reading of Beethoven's C minor sonata (op. III). This was followed by her best performances of the afternoon, six etudes from Op. 25 of Chopin. In the G sharp minor study and the familiar A minor one Miss Bacon for the first time permitted her serious style to fade before an imaginativeness that might have been used in her Beethoven. For she can be romantic in style when she will. Her formidable technical equipment and her introspective approach too often supersede this attribute. Schumann's Carnaval was the final number on a list that brought her much approbation from an interested audience.

Vladimir Zorin Songs from several countries, with his homeland predominating, formed the program of Vladimir Zorin, Russian bass, in Town Hall on this evening. He began with arias by Gomes and Verdi, but reached his most effective interpretative effects in a group by Balakireff and Moussorgsky. These were followed by works of Faure, Duparc, Strauss, Mahler, and first time New York hearings of songs by Koval, Birinkoff, Prokofieff and Krennikov, as well as an English brace by Quiter, Bullard, Samuel Barber and Frank Bridge. Mr. Zorin has a voluminous voice of typical Slavic depth and richness, and he showed ability to produce a *mezza-voce* smooth and sensitive in emission. The accompaniments of Ralph Berkowitz were routine.

OCTOBER 18

Philadelphia Orchestra The inauguration of the orchestra season in New York brought the Philadelphia Orchestra, conducted by Eugene Ormandy, to Carnegie Hall, in a program which held the Beethoven third Leonore Overture, Schumann's second symphony in C major and the second symphony in D minor of Sibelius.

To this reviewer it was a concert of irritation and occasional moments of pleasure. Mr. Ormandy's interpretation of the Leonore Overture seemed uneven and lacking in unity of conception in spite of the superb musicianship of the men under his control. There was a slight tendency to cut rhythmic corners and a concentration upon the interpretation of passages which the conductor felt impelled to display to his audience, thereby sacrificing the musical mood of the work as a whole.

The Schumann delineation, particularly in the *scherzo*, where the strings played with lightning brilliance, had a theatrical quality that seemed to be the exterior presentation of the conductor rather than an inherent and deeply felt publication of the romantic beauty of Schumann's music. The *adagio* movement, on the other hand, was oversentimentalized.

Mr. Ormandy, however, achieved excellent results with the Sibelius symphony, for the dramatic quality of the music, though often tawdry in emotional aspect, suits his personality. Although this work lacked complete coherence by reason of the leader's concentration on detail, it had a fine effect upon the audience, which applauded vigorously. As a conductor, Mr. Ormandy is an excellent showman and each season improves as a musician.

Lotte Lehmann Of unusual nature was Lotte Lehmann's program for her Town Hall evening, as, with the exception of several encores, it was devoted to songs by Hugo Wolf.

No Lieder composer deserves such distinction more than Wolf, for he appreciably and importantly advanced the technic of song writing, and also possessed melodic fertility and rare imagination. Furthermore, vocalists have treated him scurvily on the whole, using only a minimum of his large output, and leaving the public practically unacquainted with some of his best examples.

Mme. Lehmann contributed all her art to illuminating the music and texts, and those who have heard her, know what that means in the way of deeply informed musicianship and delivery, poetical and dramatic appeal, intense feeling, and artistic employment of lovely tone. Such a wealth of achievement more than makes up for some occasional irregularity of breath and undue pressure in the top range of voice.

Among the more familiar songs were Mignon, Anakreons Grab, Verborgenheit, Er ist's, An eine Aeolsharfe, In dem Schatten meiner Locken, and Ich hab' in Penna einen Liebsten wohnen.

This reviewer allows the reader one guess as to the response of the audience, both for the soloist's offerings and the understanding and polished piano accompaniments of Paul Ulanowsky.

Other Concerts

Other concerts heard in New York between October 6 and 18 included two more in the series of sonata recitals by David Sackson, violinist, and Julius Chajes, pianist, on October 9 and 16; another appearance by Efrem Zimbalist and Vladimir Sokoloff in their sonata cycle on October 17, and an individual recital by Faye Hendryx, soprano, October 15, all in Town Hall.

Rochester Recital by Leopold Mannes

Eastman School Registration Shows Representation from Many States

ROCHESTER, N. Y.—Leopold Mannes, pianist, gave a recital on October 17 in Kilbourn Hall under the auspices of the Women's Committee of the Rochester Civic Music Association. Mr. Mannes presented the Franck prelude, chorale and fugue; two Debussy preludes; three contrasted short works by Brahms; two Scarlatti sonatas; three Rachmaninoff preludes and the Bach passacaglia and fugue transcribed for piano by himself.

Mr. Mannes played the Scarlatti sonatas, especially the one in C major, with dexterity and crispness. And he gave a rich interpretation, both in feeling and tone, of the three Rachmaninoff preludes.

Registration at the Eastman School of Music for the fall of 1938 totals 501 students in the regular college course. Of this number, 39.2 per cent are from New York State and 60.8 per cent from other states and countries. The entire student body has come from forty-one states, the District of Columbia, the Philippine Islands, Korea, Hawaii, and Canada. In addition, there are 571 pupils in the special and preparatory departments.

Anna Tafel, pianist and graduate of the Eastman School of Music in June, 1938, has been awarded a fellowship for study at the Juilliard Graduate School of Music in New York.

Victor Alessandro, 1937 graduate of the Eastman School, has been appointed conductor of the Oklahoma Federal Symphony Orchestra. Mr. Alessandro was an honor student at Eastman and winner of the 1937 Salzburg Summer Scholarship for an American conductor. L. L.

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Vocal Student Requires Individual Study

Needs of the Applicant Must Be Subjected to Thorough Analysis, Says Enrico D'Amicis, New York Pedagogue

"In studying the needs of prospective students of voice, the problem should be approached from a psychological rather than a physiological angle and each one should be regarded as an individual case for the teacher," declared Enrico D'Amicis, New York vocal teacher, in a discussion with a Musical Courier representative.

(Photo © by George Maillard-Kesslère.)
ENRICO D'AMICIS

"I believe that it takes a month of study for the teacher to determine the vocal idiosyncrasies, potentialities and even weaknesses of a student and from six months to two years before the true voice can be found and brought out. Nothing can be further from the truth than to state, as some do, that a singer must be born with a good voice; if one has the innate qualities, one can learn to sing."

Mr. D'Amicis, American born, received his training both in this country and abroad and appeared in opera and oratorio in the United States and other countries. He was for a time a member of the quartet at the late Rev. Dr. S. Parkes Cadman's church in Brooklyn, N. Y., and has appeared also on the radio.

CONCERNING OPERA STUDY

"I do not tell pupils that the study of opera is everything although it is a good background," he concluded. "What I try to do is to study them and then develop them for the particular field where I believe they can best earn a livelihood."

A composer, he and Dr. Walter Bransen, husband of Dorothee Manski, Metropolitan Opera soprano, have written a number which Lauritz Melchior, he said, is to sing this season. H. A. S.

Second New York Recital Planned by Bruce Boyce

Bruce Boyce, baritone, gives his second Town Hall, New York, recital on November 4. He made his debut last season following an appearance in Verdi's Requiem with the New York Women's Symphony Orchestra.

Hazel Weiler Miles to Play at Town Hall

Hazel Weiler Miles, pianist, gives a Town Hall, New York, recital on November 10.

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Recital by Tibbett Feature Of Early Los Angeles Season

Rosa Ponselle Feted in Appearance at Long Beach—Straus Operetta Staged—Other Concert Activities

LOS ANGELES. — Lawrence Tibbett opened the music season with a concert in the Philharmonic Auditorium on October 4, the first of the Behymer series. The force of his personality, the individuality of his interpretations, and his punctilious enunciation are always prime factors of his success, but on this occasion he appeared in better vocal form than for several seasons. He began with a smoothly devotional Breton folksong, The Soul's Departure, arranged by Deems Taylor, and an ancient English ballad, The Bailiff's Daughter. A group of Brahms Lieder was warmly received, and included the reflective Der Tod, das ist die kühle Nacht, the flowing Wir wandelten, the dramatic Verrath, and the exuberant O liebliche Wangen. The response to interpretations as adept as those of the English items was immediate and emphatic, and was rewarded with Erich Wolff's splendid Ewig.

Tibbett invested the aria from the second act of Verdi's Rigoletto with effective emotional intensity. In contrast was the effervescent Largo al Factotum from Rossini's Barber of Seville, and a return to drama with Standin' in de Need of Prayer. Tschaikowsky's Pilgrim's Song was followed by the wistfully lovely Wander Shoes by Elinor Remick Warren, and the melodramatic Edward, in Loewe's setting. Characterful encores were McKinney's cheerful Bagpipe Man, Rich's sardonic American Lullaby, Guion's cowboy song, All Day on the Prairie, ending in a whistled refrain, and Drink to Me Only. The final group was of Negro songs. Stewart Wille, the able accompanist, shared a bow for his adroit and tasteful arrangement of Lord, I Want to Be. Wille supplied impeccable piano accompaniments.

STRAUS OPERETTA STAGED

The captivating melodies of Oscar Straus' perennial light opera favorite, The Chocolate Soldier, won hearty response October 5 in the first of a series of five presentations under the joint auspices of the Chanters' Post No. 534 of the American Legion and the Federal Music Project. Alois Reiser conducted, and Alonzo Price was the stage director.

ROSA PONSELLE IN RECITAL

Rosa Ponselle appeared October 7 in her sole concert in this vicinity under the auspices of Ye Towne House Forum in the Long Beach Municipal Auditorium. Her voice still holds many of its lovely timbres and her interpretations are conveyed with the assurance of long experience. She opened with the Adieu, Forêts aria from Tschaikowsky's Jeanne d'Arc, stressing its poignancy. Wagner's Träume was followed with a bright Quel Ruscelleto by Paradies. The long, placid phrases of Widor's Contemplation were beautifully enunciated, and emphatic applause approved Respighi's showy In Alto Mare. Rimsky-Korsakoff's The Rose Has Charmed the Nightingale and a Wolf-Ferrari song served as encores.

Romani's aria, Divine Aphrodite, from the opera Fedra, had the assistance of the composer at the piano, and Ponselle delivered the number with telling effect. A final group of songs in English included the plaintive My Lovely Celia by Higgins, Charles' wistful When I Have Sung My Songs, numbers by Head and Brewer, and La Forge's dramatic Into the Light. Leo Taubman supplied competent accompaniments and two solo groups.

Felix Slatkin presented a well chosen violin recital program in the Biltmore Hotel Music Room, October 9, as the first event on the Mary V. Holloway series. The invaluable cooperation of Theodore Saidenberg at the piano meant much to the success of the concert. Slatkin, a young violinist of considerable merit, contrived to make his selections interesting at all times, playing with technical facility and pleasing tone, but his intonation occasionally suffered on top and emphasis on initial beats was often too marked.

Undertaking an arduous and taxing program with the aplomb of a mature artist, thirteen-year-old Leona Gordon appeared in her debut recital in the Biltmore Hotel Music Room October 11. She displayed a phenomenal pianistic talent, backed by an excellent technical equipment, with an amazing depth and quality of tone. If her present promise is fulfilled with maturity, she will become a first rate pianist. R. D. S.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 of Musical Courier, published semi-monthly at New York, N. Y., for Oct. 1, 1938.

State of New York
County of New York ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared George H. Hilbert, who, having been duly sworn according to law, deposes and says that he is the President of the Music Periodicals Corporation, publishers of the Musical Courier, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is .... (This information is required from daily publications only.)

Geo. H. Hilbert, Pres.

Sworn to and subscribed before me this 30th day of September, 1938.

(Seal.) Harold Sturmer.

(My commission expires March 30, 1939.)

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Mu Phi Epsilon Upholds High Ideals of Musical Fellowship

National Honor Society's Program Explained by Helena Munn Redewill

FOUNDERS OF MU PHI EPSILON.
Elizabeth Mathias Fuqua and W. S. Sterling.

On November 13, 1903, thirteen women students at the Metropolitan College of Music, Cincinnati, were selected by Winthrop S. Sterling, president of the school, and Elizabeth Mathias, one of the faculty, to be the charter members of Mu Phi Epsilon music sorority. In thirty-five years this original group of thirteen has grown to a membership of approximately 10,000 student and professional women in active and alumnae chapters located in the leading music colleges and large cities of the entire country. In that span of years sixty-four charters have been granted, and at the present date there are seventy-six active and alumnae groups engaged in furthering the high musical ideals of the organization from coast to coast.

STIMULATING MUSICAL EXCELLENCE

Interviewed recently by a member of the Musical Courier staff, Helena Munn Redewill, chairman of the department of public relations of the sorority, stated: "Mu Phi Epsilon, now classified in the Greek letter world as an honor society, stands for the advancement of music in America by maintaining high standards for membership requirements and for the promotion of musicianship, scholarship and friendship among music students in American colleges and schools of music. Through example, the organization endeavors to stimulate musical excellence in the entire student body of institutions where chapters are located; by means of national contest awards in both the active and alumnae groups the creative side of musical endeavor is given high recognition. In maintaining a National Club House in New York City (established in 1926) members have the opportunity for advanced study in an economical and home-like environment. By contributing to the Young Artists' Contests in the N.F.M.C. and to the MacDowell Colony, as well as carrying on a widely-known teaching activity through the Mu Phi Epsilon School of Music at Gad's Hill Settlement, Chicago, where gifted and eager children of the under-privileged classes are given excellent instruction by Mu Phi faculty members at a nominal fee, the sorority has an extremely broad educational and philanthropic program.

"Mr. Sterling, founder, now seventy-eight years of age, has retired from active teaching and is organist and choir director at the Chapel of the Sisters of the Transfiguration, Bethany Home School, Glendale, Ohio (suburb of Cincinnati), where he and Mrs. Sterling make their home. The twenty-fifth national convention of Mu Phi Epsilon held in June at the Drake Hotel, Chicago, was called the Silver Convention in honor of Professor Sterling who was present at all gatherings, an alert, beloved and most interesting companion to his many daughters. Alec Templeton, blind pianist, is an artist patron in the organization. Elizabeth Mathias Fuqua, cofounder, lives in Greeley, Colorado, where she continues her interest in the musical and educational life around her."

COMPOSITION AWARDS MADE

The Composition Awards in this year's contests in seven different classifications were won by Catherine Sauer, Chicago; Constance Virtue, Parris Island, S. C.; Alma Grayce Miller, Meadville, Pa.; and Harriet Payne, Indianapolis. Second-place and honorable mentions went to Marjorie Wilson, Vermillion, S. D.; Stella Stacy, Austin, Texas; Janet Kelley, East Lansing, Mich.; Eugenia Frothingham Lombard, Philadelphia; Carolyn Birney, Cincinnati; and Elizabeth Henderson, Pittsburgh.

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BENIAMINO GIGLI JOINS FORMER COLLEAGUES
at the Metropolitan Opera, Elisabeth Rethberg, center, and Ezio Pinza, right, in saluting Statue of Liberty on his first visit to the United States in six years. They were fellow passengers on the SS. Rex.

QUEEN WILHELMINA GREETED YVONNE GEORGI
when the dancer and her company appeared in a program of ballets, including her own In Honorem Reginae, with music by Henk Badings, at a celebration marking Her Majesty's fortieth jubilee as Holland's ruler.

(BELOW)
RENEWING ACQUAINTANCE IN AUSTRALIA,
Richard Tauber, tenor, at left, greets Dr. Malcolm Sargent at the Sydney-New South Wales aerodrome. Both are touring the Commonwealth under the auspices of the Australian Broadcasting Commission.

PAUL ALTHOUSE,
Metropolitan Opera tenor, with Anna Kaskas, contralto, left, and Beal Hober, soprano, at Tanglewood, Mass., where they appeared as soloists in Siegfried at the Berkshire Festival.

(BELOW)
GUILA BUSTABO,
American violinist, paused during her tour of Australia, under the auspices of the Australian Broadcasting Commission, to make a motion picture short. (Photo © by The Sydney Morning Herald and The Sydney Mail.)

MARJORIE LAWRENCE,
Metropolitan Opera soprano, arriving on the SS. Ile de France. She sings the title role in Thais, to be restored to the Metropolitan repertoire this season, as well as appearing in other leading parts.

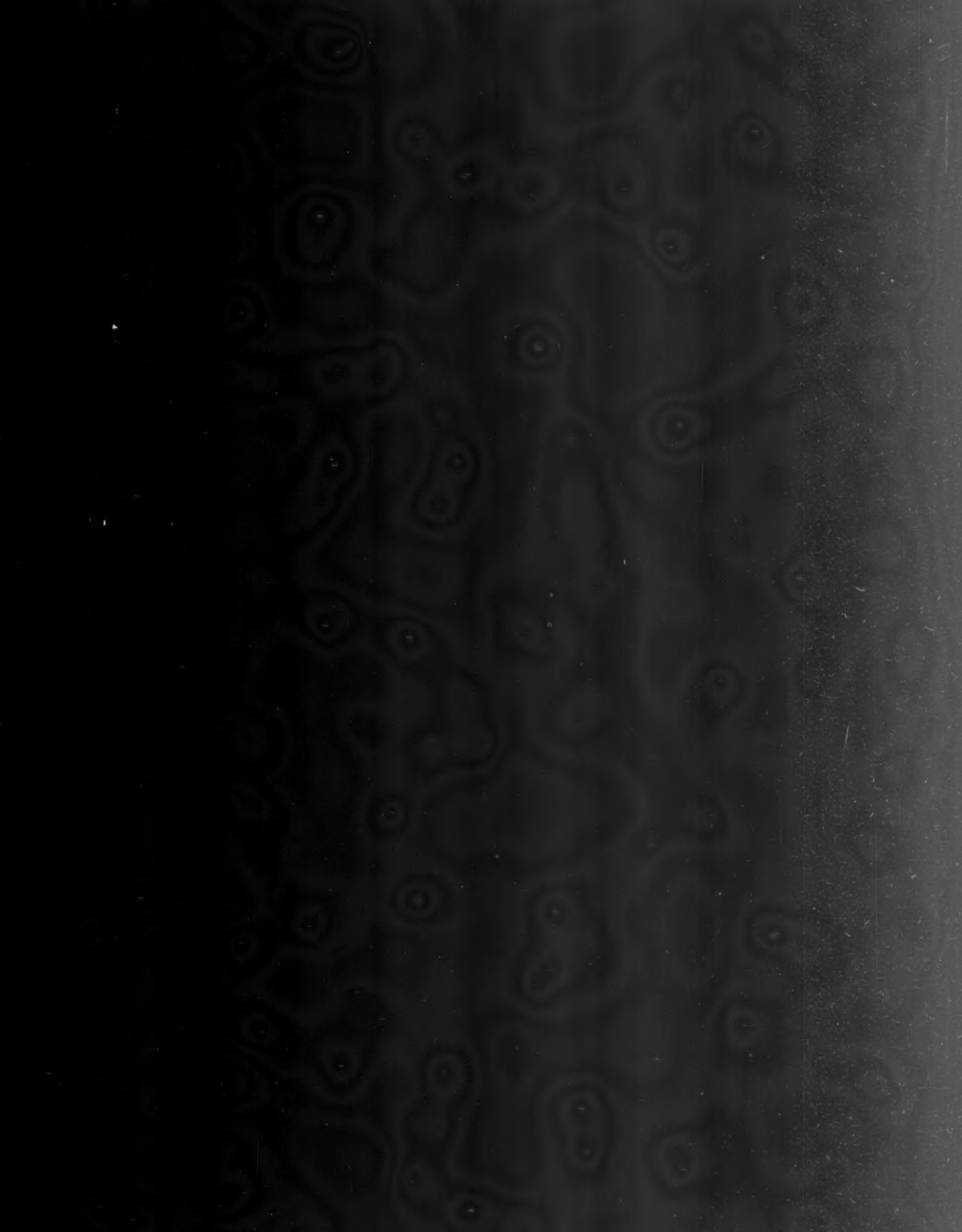
(BELOW)
FRANK LA FORGE,
vocal teacher, has returned from his Maine camp and reopened his New York studios to continue throughout the winter.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Herbert Mitchell, N. Y.

KATHRYN MEISLE

American Contralto

Whose Transcontinental Tour Culminates in the Spring with Three Major Festival Engagements